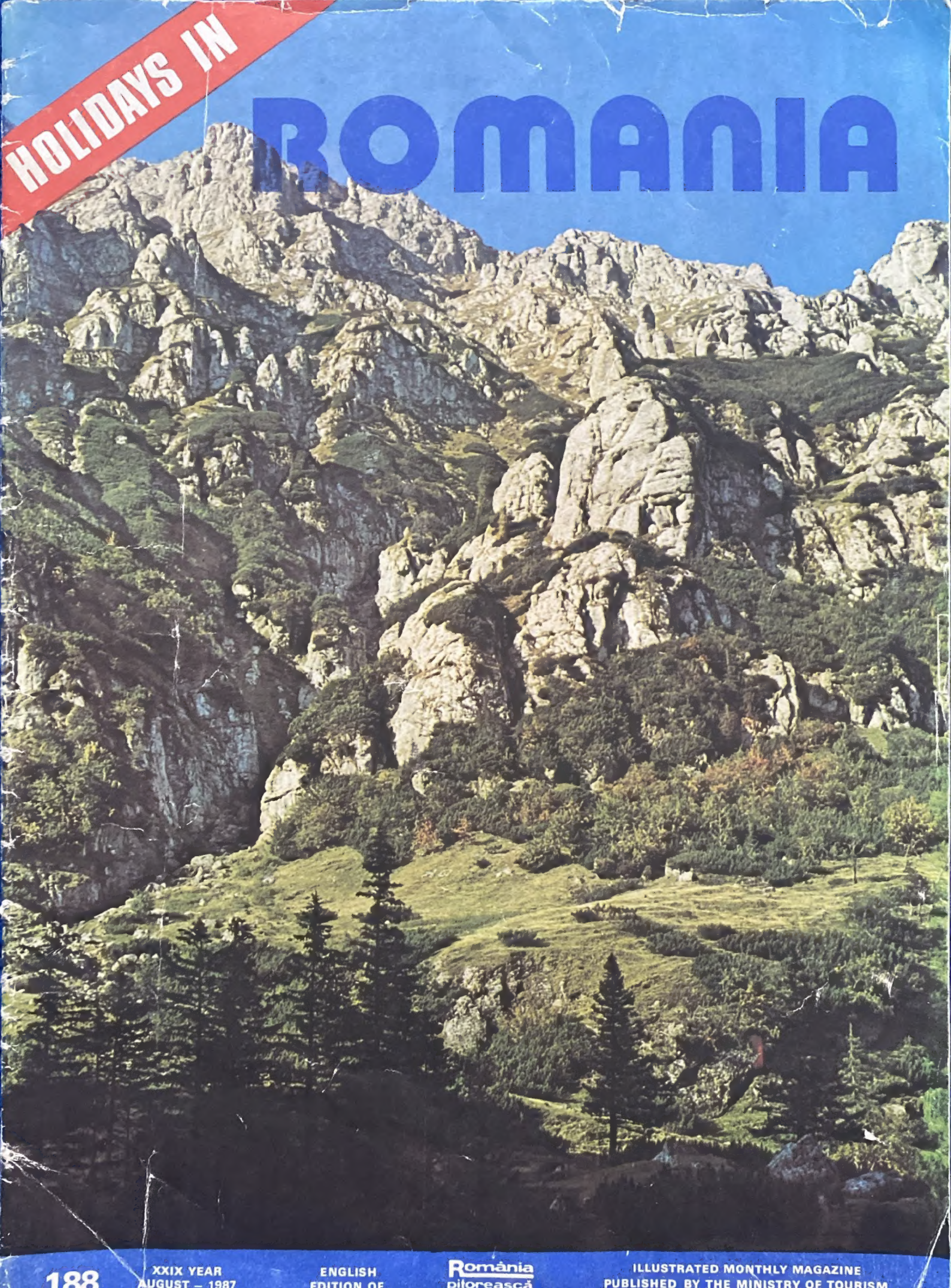


HOLIDAYS IN

ROMANIA



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ROMANIA

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BALNEOLOGICAL CURES IN AID TO RHEUMATIC PATIENTS

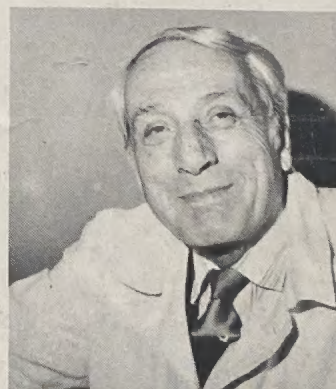
Rheumatism is still at the order of the day. Since Claudius Galen, one of the greatest figures in ancient medical history, who used the Greek term RHEUMA, i.e. "flow", to designate the disease, to Guillaume de Baillou, in the seventeenth century, who was the first to coin the term RHEUMATISM (in "Liber de reumatismo et pleuritide dorsali", Paris, 1642), rheumatic diseases have not ceased to raise serious problems both to the individual and to society: pain, invalidity, money for drugs and hospital, prolonged sick leave and early pension. Only a decade ago, the statistics showed that 4% of the world population suffered from one or other form of rheumatism, a proportion that has remained the same up to date. In the very front of rheumatism control, Romania has added the endeavours of the national medical school the treasure of her balneoclimatic health resorts, whose natural factors have become for many people synonymous to the "elixir of health".

FIGHTING RHEUMATISM

An interview with Prof. C.C. DIMITRIU, M.D.

— In 1976, the Latin Congress of Rheumatology took place in Bucharest, significantly preceding a year of particular importance.

— Indeed, in 1977, the year in which the eradication of smallpox was recorded throughout the world, the World Health Organization declared it the International Year of Rheumatology, dedicated to intense efforts for the control of rheumatism. A congress was then held in San Francisco, in which numerous specialists in this field participated, as well as those of other medical fields — surgery, orthopedics, balneology, neurology — closely related to these diseases that involve extremely complicated problems both as regards causative relationships and physiopathogenesis, treatment and prophylaxis. Romanian participation was greatly appreciated, justifying once again the renown they had gained and increased with time. Romania was interested from the very beginning in the international scientific preoccupation with rheumatism, and joined the "European League against Rheumatism" and the "Latin Rheumatological Association", actively contributing with data of theoretical and practical interest at the international reunions of rheumatologists held every two years since 1947. The Romanian School of Rheumatology has gained in-



ternational prestige. However it reflects the tradition of Romanian medicine, whose elite — Victor Babeș, Gheorghe Marinescu, Thoma Ionescu, Ioan Cantacuzino, C. Daniel, C.I. Parhon, to mention only some of the pleiad of our great forerunners — have enriched medical

science with remarkable theoretical synopses, concepts, original and fertile discoveries.

Rheumatology is a domain that demands team work because of the complex nature of rheumatic diseases.

— Arthrosis, spondylosis, ankylosing spondylitis, infectious rheumatism, degenerative rheumatism... the layman loses his way as in a maze when confronted by the terms used by physicians on their prescriptions or diagnostic cards, from which an only thing is certain — distress and pain.

— The great number of classifications of the different medical schools, and terminologies reflect the complexity of this disease; the causative factors of the diseases have obviously been discussed. Scientists have investigated a multitude of rheumatogenic factors which, associated with a hereditary background or a physically deficient body, may trigger one or other form of rheumatism. In this case, one cannot readily apply the precept "the sign indicates the disease". From one patient to another, the same form of the disease may present the most varied aspects and symptomatology, so that a rheumatologist must be first of all a very good general practitioner for selecting the cases before establishing the accurate diagnosis, the treatment and eventually appealing to other specialists — surgeons, endocrinologists, orthopedists, neurologists. The onset of certain diseases, among which cancer, closely resemble the symptoms of rheumatism or, on the contrary, rheumatism may accompany or even be the effect of diseases of another nature.

— One of the classical questions is always referring to the sex of the rheumatics. Are men or women prevalently infected with rheumatism?

— More than in any other disease, it may be said that rheumatism presents a net difference in the type of the disease according to sex. As regards this invalidating disease that progressively ossifies the spinal column giving

the patients the characteristic Z-shaped posture, our investigations of the latter years have revealed a certain genetic structure: 98% of the patients belonging to the so-called B27 tissular group, also detected in "Reiter's syndrome", a related rheumatic disease, develops with tumefaction of the knees and fingers and the presence of intestinal infection, occurring especially in summer. In both cases, males are predominantly affected. In contrast, chronic polyarthritis is reported especially in females who, owing to the particularities of their endocrine system, sex and adrenal glands, manifest a predisposition for this disease, with a progressive evolution and symmetrical affection of the articulations, especially during the menopause. Acute polyarticular rheumatism, also called cardioarticular rheumatism or Bouillaud-Sokolski disease is predominant in the young age groups, especially children, with a greater incidence in girls. The disease is caused by focal infections (tonsillar, dental, etc.) or various allergens; it has severe repercussions on the heart and, hence, early detection and treatment are extremely important. Of the group of degenerative rheumatisms, gonarthrosis is more frequent in women, and lumboscoliosis in adult males. Therefore, one may deduce an interesting rheumatism-age relationship, with evidence that degenerative rheumatism is characteristic of the decades between 50 and 60 and 60 and 70 years of age. The marked progress of medicine during the last decades have brought about changes in the general picture of morbidity from rheumatic diseases. Prophylaxis and treatment with penicillin and other pharmaceutical products have arrested the havoc of streptococcal infections, considerably lowering cardioarticular rheumatism among children and adolescents. The statistics show, however, an increase in the cases of degenerative rheumatism, characteristic of adulthood and senescence — due today not only to lengthening of mankind's average age, but also to modern civilization, in which comfort becomes synonymous to sedentarism. The lack of movement, of exercising one of the vital functions of the body, the onset of obesity with its whole suite of disturbances are the essential causes of the early wear of the joints, resulting in so many forms of degenerative rheumatism. Today, the medical world is confronted not only in the field of rheumatology with the health problems of millions of people over 60 years of age. Estimate calculations suggest that the number of people in their sixties will exceed 450 million in the year 2000, which we are rapidly nearing.

— Such a demographic phenomenon will certainly raise problems of geriatrics.

— The new discipline of geriatric medicine has a remarkable tradition in Romania, fully recognized abroad too. The great Romanian scientists, such as Gh. Marinescu and C.I. Parhon, have left us the heritage of a struggle full of hope against old age, a struggle brilliantly continued by Professor Ana Aslan, member of the Academy. In the Bucharest Institute of Gerontology and Geriatrics, today a renowned international clinic, care has been given to numerous patients coming from more than 70 countries throughout the world. The treatment with the original Romanian products Gerovital and Aslavit have become famous owing to the results obtained in the control and prophylaxis of old age. Recent studies and clinical findings have demonstrated their exceptionally favourable effect in chronic degenerative rheumatism, in coxarthrosis, spondylosis, gonarthrosis

and lumbar pains, tibio-tarsian arthrosis, hemarthrosis, etc. Likewise successfully introduced are other antirheumatic Romanian products such as Boicil and Pell-Amar, both based on natural plant and mud elements. Apitherapy likewise plays a role in rheumatic diseases. "Apireven", based on bee venom, or infiltrations and acupuncture with bee venom have proved excellent remedies in many rheumatic distressing situations.

— In the avalanche of chemical products, rheumatologists are the first to draw the attention to the danger of an excessive intake of drugs.

— Today, more than ever, a veritable "ecology" of medicinal therapy is necessary. Pain, the spectrum which generally accompanies rheumatism, brings about a kind of "pharmaceutical greed", resulting in new diseases ranging from allergy, to dermatoses, to nervous imbalance. Therefore, of late, scientists increasingly speak of return to Nature, recommending in as far as possible

therapeutical methods based on natural factors, able to influence and stimulate the body's defence capacity, to redress its deficient functions. Among these, balneology has long ago been the center of attention. Mankind is returning to means used once upon a time, but now enriched with the advance of modern technique. The thermæ of antiquity are now called health resorts and balneary complexes. From this point of view, our country has an exceptional potential — almost 160 balneoclimatic health resorts with mineral waters, muds, thermal or salt lakes, ranging from the sea-side to the mountains, from the hills to the plains. Hotels and modern sanatoria for many diseases, among which rheumatism, are at the disposal of the patients. Balneary tourism for health, for maintaining or regaining it will find in Romania one of the most beautiful, hospitable and useful places.

ANDA RAICU

MANGALIA — UNDER THE BLACK SEA SUN

Mangalia is the southernmost health resort on the Romanian Black Sea shore, 45 km away from Constanța, on the highroad that leads to Vama Veche, the frontier point with Bulgaria.

The sub-Mediterranean climate of Mangalia — with its early spring, sunny summer days, breezes that cool the air, mild winters in which 2°C is the average temperature in January, oxygen rich atmosphere charged with marine aerosols — is in itself a therapeutic factor, but nonetheless with a moderate stimulating action convenient even to cardiac and hypertensive patients, as pointed out by specialists. Mangalia also offers

mineral waters (with sources around the lake whose waters were used for therapeutical baths by the Romans), sulphurous, radioactive, mesothermal (21°–29°C) and peat mud, extracted from a large peat mire reserve to be found in the neighbouring sea resorts of Saturn and Venus. Similarly, sapropelic mud is brought from the Techirghiol Lake (the Eforie Nord health resort), rich in decaying organic matter; heated, it has the property of retaining its warmth for a long time, favouring a powerful exchange between the biomineral complexes it contains and the skin with which it comes in contact.

In rheumatic diseases, in which the Mangalia health resort is specialized, these natural elements give exceptional results, true "wonders" being the often repeated words in the letters of thanks of numerous patients from all the corners of the world that come here years on end. Desperate cases of severe invalidation, patients condemned to pass the rest of their lives in wheel-chairs or leaning on crutches, recover miraculously thanks to a complex treatment, starting with an accurate diagnosis and minute laboratory analyses. The "Mangalia" Hotel (500 beds) is open the year round and has thus gained its reputation of a true temple of health where not only many of those who suffer but also numerous others come determined to maintain by balneology their health, to prevent the onset of the ailments of old age. Close to the seashore, with a restaurant, beer saloon, summer terrace, day bar, shops, hairdressers', club with a library and pastime games, the hotel has its own therapeutical, technical and material resources, and an indoors swimming-pool. The well experienced doctors recommend multiple procedures based on criteria of age and diagnosis: warm baths with sea-water and sulphurous mineral water, elongation under water, dry or under water massage, shower massage, mud therapy (wrappings, poultices, mud baths and, in summer, smearing of the body with mud on the very seashore, vaginal tampons), paraffin wrappings, plant and light baths, electrotherapeutical procedures (diadynamic currents, magnetodiatflux, ionization, etc.), sauna, aerosol inhalations, medical gym in special rooms or in the swimming-pool. In Mangalia,

The cure hotel at Mangalia



Mud wrappings on the Mamaia beach



degenerative, inflammatory rheumatic affections are treated (including psoriasis arthropathy, with the greatest success), as well as non-articular, peripheral or post-traumatic neurologic diseases, gynaecologic diseases (of the cervix and chronic metroannexitis, ovarian insufficiency), affections of the central nervous system (paraparesis after arachnoiditis, sequelae after myelitis and post-traumatic paraparesis — not earlier than 3 months after the onset). Patients suffering from cardiovascular, respiratory, metabolic, otorhinolaryngologic and nutritional diseases (obesity included) also benefit from this treatment.

PAULA MANOLESCU

Timișoara. The centre of therapy with Boicil and medical physical recuperation, Bd. Victoriei no. 48; telephone: 961/33248 (accommodation in 1st-class hotel-type rooms, a canteen-restaurant, its own base of treatment, a hall of medical gym, sauna); the "Continental" Hotel Complex, Bd. 23 August no. 2; telephone: 961/39144, telex 71266 (accommodation in luxury and 1st-class rooms and suites).

Buziaș. The "Parc" Balneary Complex, str. Avram Iancu; telephone: 963/31720, telex 71288; the "Timiș" Balneary Complex, str. Avram Iancu; telephone: 963/32360, telex 71288. Further information for carrying out contract arrangements can be obtained at the O.J.T. Branch of International

and 7. It is an analgesic drug whose action sets in immediately, sometimes during the microinfiltration or in the 10–15 seconds following the administration.

In some more serious cases, the pain disappears several hours after the injection. Generally, analgesia is durable, lasting up to one month or even more. The disappearance or the alleviation of the pain can be accompanied by the secondary decontraction of the skeletal muscles, both these effects playing an important role in the symptomatic treatment prevailing in rheumatismal ailments.

The microinfiltrations are "loco dolenti", that is, they are made in the painful areas or spots. The effects can

be seen immediately: the pains disappear and the movements are closer to normal. 3–5 phials can be administered once, according to the case, in about 15–20 painful spots; if pain recurs, the microinfiltrations are repeated after 2–3 days (under hospital conditions) and after 4–7 days (for outpatients).

The treatment with Boicil-Forte is especially recommended in degenerative rheumatisms (arthritis — coxarthrosis, the arthritis of the fist, lumbago, secondary coxarthrosis following a congenital luxation, gonarthrosis, ankle arthritis; abarticular rheumatism — simple painful shoulder, tendinitis, radiculalgias) and migraine. It has great efficiency in lumbarthrosis.

The centre of therapy with Boicil and medical physical recuperation



Intravenous injections with Boicil for arteritis

BOICIL AGAINST PAINS

Ten years have passed since Boicil-Forte entered the wide international circuit of health, alleviating the pains of hundreds of thousands of people whose life had become a torture mostly because of aberrant forms of rheumatism.

The treatment with the miraculous Boicil-Forte is made in many clinics, hospitals and resorts in Romania. Yet, its "capital" is the Timiș District — i.e., the city of Timișoara, and the balneo-climatic resort of Buziaș — that is, the birth-place of doctor Vasile Boicil. That is why, before pointing out the qualities of this original Romanian product, we shall mention the sanitary units mostly specialized in the "Boicil Therapy".

Tourism — Timișoara 1900, Str. Piața Craiului no. 3; telephone: 961/36012, telex 71317.

For those who don't know it, we shall answer the question: "What is Boicil?"

In a century in which the avalanche of chemical synthesis medicines has taken fabulous proportions, with a wide arsenal of reactions, inconveniences and intolerance, Boicil-Forte is created on the basis of an extract of herbs, *Hel-leborus species*, which contains glycosides and saponins. The extract appears like a clear, colourless or yellow liquid, with a slight smell of alcohol; the injectable solution has a concentration of 0.15% v/v, it is clear, colourless and inodorous, having a pH between 5



lumbosciatica and cervicobrachial neuromalgias; in more than half the cases, the effect of the medicine is immediate, even spectacular, hence the opinion of many patients who consider it a miracle.

If it comes to miracles, we must mention the fact that Boicil-Forte is one of the very few medicines in the world having no side effects. It has no toxicity, no carcinogenic, mutagenic or embriolithic effects, it gives no allergic reactions, there is no phenomenon of demineralization, it has a generally good local tolerance. Its prompt and lasting action situates it ahead of all the analgesic products in modern pharmacopeia.

From among an impressive number of unusual cases, which found alleviation under the care of Dr Vasile Boici, we will mention the moving statement made by teacher *Helena Beristan de Salinas* of Mexico: "I suffer from a congenital dis-

ease which is manifested by the contraction of the muscular system, the ankylosis of the articulations, all these accompanied by unbearable pains. Both here, in Mexico, and in the U.S., the doctors have declared my disease incurable. The disease became so serious that I started walking only with the help of an orthopaedic apparatus. I happened to be told about this wonderful medicine by an American who had undergone the treatment with Boicil in Romania. I booked a journey to your country where I came with my husband to help me. The high cost of the journey was offset by the effects of the treatment: my muscles have relaxed, my articulations obey me, I have no more pains, briefly, I can say I was reborn in Timișoara".

VALENTIN HOSSU-LONGIN

CĂLIMĂNEȘTI-CĂCIULATA IN THE FOOTSTEPS OF THE ROMANS

It is situated in the Olt Valley — one of the most beautiful and the most sought-after Carpathian valleys — on the right bank of the river, in the spot

where it leaves the mountains, in the Cozia Pass. The distance from Bucharest on the railway — 311 km, and on National Highway no. 7, through

Pitești — 198 km. Nearby, 17 km away, there lies the municipality of Râmnicu Vlcea, the main town of the Vlcea District, while 81 km away, in the opposite direction, there is the municipality of Sibiu, the main city of the district of the same name. Along the Olt, which was called Aluta by the Dacians, the Romans built one of the most important roads in Dacia, Limes Alutanus, a strong system of fortifications supplied with numerous camps and fortresses. The area is a network of waters: there are springs — tributaries of the rivers —, and mineral springs which cover the earth with a big flow, salt water lakes made up in the funnels of some old salines. The mineral waters of Călimănești-Căciulata, like those in the neighbouring settlements of Olănești and Govora, made a name for themselves not only in Romania but also in Europe. In 1869, special dispatches of bottled water from the spring of Căciulata were taken by coach to Napoleon III in France. At the World Exhibition in 1873, in Vienna, the mineral waters of Călimănești and Olănești were highly appreciated by specialists.

Mostly recommended in digestive, hepatobiliary and renal diseases, the springs at Călimănești-Căciulata — sulphurous, chloric, bromic, calcic, sodic, magnesian mineral waters — are no less successfully used in rheumatismal ailments. The internal cure yields very good results in chronic gastritis and colitis, in biliary lithiasis, chronic hepatitis and pancreatitis. The mineral baths in tubs, to which numerous other devices of electro-, thermo- and aeroheliotherapy, massage and medical gymnastics are added, are

efficient in treating degenerative, inflammatory and abarticular rheumatisms and posttraumatic disturbances. The cures at Călimănești-Căciulata are also beneficial in cases of peripheral neurologic disturbances, metabolic and nutrition ailments, respiratory diseases (microbian or virotic pneumopathies, allergic asthma, chronic bronchitis and tracheobronchitis), gynaecological, dermatological and otorhinolaryngological diseases. The climate of the resort — situated at the altitude of 280 m, with much sun, sheltered from winds and frosts, with the air permanently ozonized by the rich surrounding forests — is beneficial for the invalids suffering from asthenic neurosis, insomnia and hypertension, for cardiacs.

The new base of treatment, endowed with modern installations and apparatuses is attached to the new balneary complex made up of three big hotels (1,200 places) — the "Căciulata", the "Oltul" and the "Cozia" — erected on the very bank of the Olt. The windows of the rooms offer delightful views upon which autumn lays unforgettable colour marks. The summer terraces, the swimming-pools, the clubs with libraries and game-halls, the sports grounds, the beach on the river bank, the film projections, the folk shows given by groups from Vlcea or from other places in the country complete the ambience of the holidays and of the cures at Călimănești-Căciulata. In the



Călimănești-Căciulata — the "Cozia" Hotel and the balneary base

resort there is one of the clinical departments of the Institute of Physical Medicine, Balneoclimatology and Medical Recuperation of Bucharest.

He who sets out to explore the district will find numerous captivating spots offering not only views of a rich nature but also opportunities of getting acquainted with moments from the history of the Romanians. Near the balneary complex, there is the Cozia Monastery erected by Prince Mircea the Great (1386-1418), presented in a beautiful votive picture; here one can also visit an interesting museum with cult objects, old manuscripts and printed matters. Further on, in the Bivolari Glade (thus called because in the 16th century a bull — "bivol" in Romanian — farm existed here), there are the vestiges of the Roman camp of Arutela, built in the time of Emperor Hadrian (125 AD), beyond which the spectacular Cozia Strait begins (it bears the name of the mountain — 1,677 m high, 8 km long — through which the railway built at the end of the last century passes, leading to the city of Sibiu. Also here, on the bank of the Olt, there

is a rock called "The Table of Trajan"; the legend says the Roman emperor himself had a meal here coming to conquered Dacia in order to survey the construction works. Close by, one can see in the mountains the traces of the cell which, in about 1590, sheltered recluses coming to the Cozia Monastery; these cells existed for seven decades just before the Turnu Monastery was erected in these places. The hosts of tourism organize for the guests of the Călimănești-Căciulata resorts a number of trips, both to the Vâlcea District — a visit to Râmnicu Vâlcea, to the balneary resorts of Olănești and Govora, to the famous pottery centre of Hurezu, inhabited by some families of potters whose craft has been handed down for generations — and to the neighbouring areas at Sibiu, Tîrgu Jiu (where there are famous works of the great Romanian sculptor Constantin Brâncuși), to the Arnota Monastery and the Transfăgărășan Highway, one of the most spectacular in Romania.

ANDA BASARAB



Vibromassage at the treatment base of Călimănești-Căciulata



FRIENDSHIP AND CO-OPERATION

This year, in Bucharest, there have taken place negotiations between Romania and Bulgaria in the field of tourism. Following these negotiations, Ion Stănescu — the Romanian minister of tourism — and Lanceazar Avramov — the president of the Bulgarian Association for Tourism and Rest — have concluded a protocol concerning the extension of the tourism relations between the two countries in 1987 and the course of the development of the bilateral co-operation in the years to come.

On this occasion, Lanceazar Avramov — the president of the Bulgarian Association for Tourism and Rest — had the kindness to grant an interview to our magazine.

— This kind of meetings between representatives of tourism have become traditional for our countries since a good number of years.

— Indeed, they take place periodically and each time they bring us closer, strengthening the relations of friendship and co-operation between Romania and Bulgaria — neighbour and socialist countries whose histories have so much in common too — which they maintain and develop. We follow the example of our leaders — President Nicolae Ceaușescu and President Todor Jivkov —, whose frequent meetings at the highest party

and state level create a good atmosphere of brotherly co-operation, harmonious understanding and peace in this area of the world. Together with the other fields of the social and cultural life, tourism has to make its contribution in bringing to life the commandments and the programs drawn up by our communist parties, to actively take part in the development of the co-operation between our countries. We are very satisfied with the results of this new meeting, with the atmosphere that reigned during our meeting, and I'd like to express once again our warm thanks for its good preparation, as well as for the attention granted to the Bulgarian delegation. Together with Ion Stănescu — the Romanian minister of tourism —, we have made an interesting and useful exchange of information concerning the 1986-1987 period, and have discussed our future relations. We have also analysed the way the intergovernmental conventions were brought to life, positively appreciating our co-operation. The protocol we have concluded refers to the continual expanding of our tourism relations in 1987 and in the next five years. The general opinion — beyond the agreements we have reached — is that there are still greater possibilities for developing the tourism between our countries.

— What novelties are to be expected?

— We have talked about a greater co-operation in future in the field of balneary tourism. Romania has an impressive number of balneary and climatic resorts and a very good experience in the balneary field. In its turn, Bulgaria too has such resorts, so it's obviously important that we should get mutually acquainted with the experience of these temples of health for the benefit of the people who more and more confidently resort to the healing powers of Nature which yield very good results. I also learnt that you have an enterprise which turns out particularly interesting installations and equipments for holiday tourism, so we'd like to enlarge our co-operation in this field too, including both specialists and technical means. At the same time, we expressed our wish of looking for new forms and ways concerning a more intense mutual increase in the number of tourists, including those living in the frontier area where both of us have friendly towns only separated by the Danube, such as Giurgiu and Russe, Calafat and Vidin, Oltenița and Tutracan, Silistra and Călărași. We have in mind more reciprocal visits of theatrical, musical and folk groups, as well as a more intense mutual propaganda, having already concluded an agreement in this field which we hope to bring very good results in future. We have also discussed the possibility of bringing to our countries more groups of tourists from abroad, Bulgaria organising for them trips to Romania and vice versa.

— Do the Bulgarian tourists show special inclinations for any particular Romanian touristic areas?

— Generally no, I should think, as your country has a wide range of touristic offers. However, in summertime, most Bulgarian tourists do go to the Romanian coast of the Black Sea, although there is a Bulgarian coast of the Black Sea with lots of resorts also visited by Romanian tourists. In think it's quite natural for the people to desire to get acquainted with places which — though have similar landscapes — retain their own charm and originality, as well as the characteristic features of the country and the people they belong to. Bucharest is another favourite destination of the Bulgarian tourists, as Romania's capital is a very attractive city, surrounded by lakes and forests, with its new, big and impressive constructions among which the beautiful underground that we have also admired. Ten years ago, I visited Sinaia, but I know that the mountain resorts on the Prahova Valley have changed very much since then, so I think I should visit again these splendid places some time in future. Like many Bulgarian tourists, I'd like very much to visit the Danube Delta, which has no equal in Europe.

— On the occasion of the negotiation, the Bulgarian delegation under your leadership has also visited the Romanian shore of the Black Sea. What do you think about it?

— Well, it's marvellous! I have visited all the resorts stretching from Mamaia to Mangalia and we were glad to notice that here too, in the "Sun's Capital", there are huge hotels built in a distinctive architectonic style, and that Romania has so good results both in its domestic and international tourism. We have talked with the seacoast hosts about the prospects of our co-operation, about mutually increasing the number of tourists, specialists and artistic groups. Upon parting with our Romanian friends, we are satisfied with our meeting, which was useful for both our countries, for both our peoples, who make tourism too a wonderful bridge of friendship, of good neighbourhood, and of peace.

ANDA RAICU

Statues of Butter for a... Dud Painter

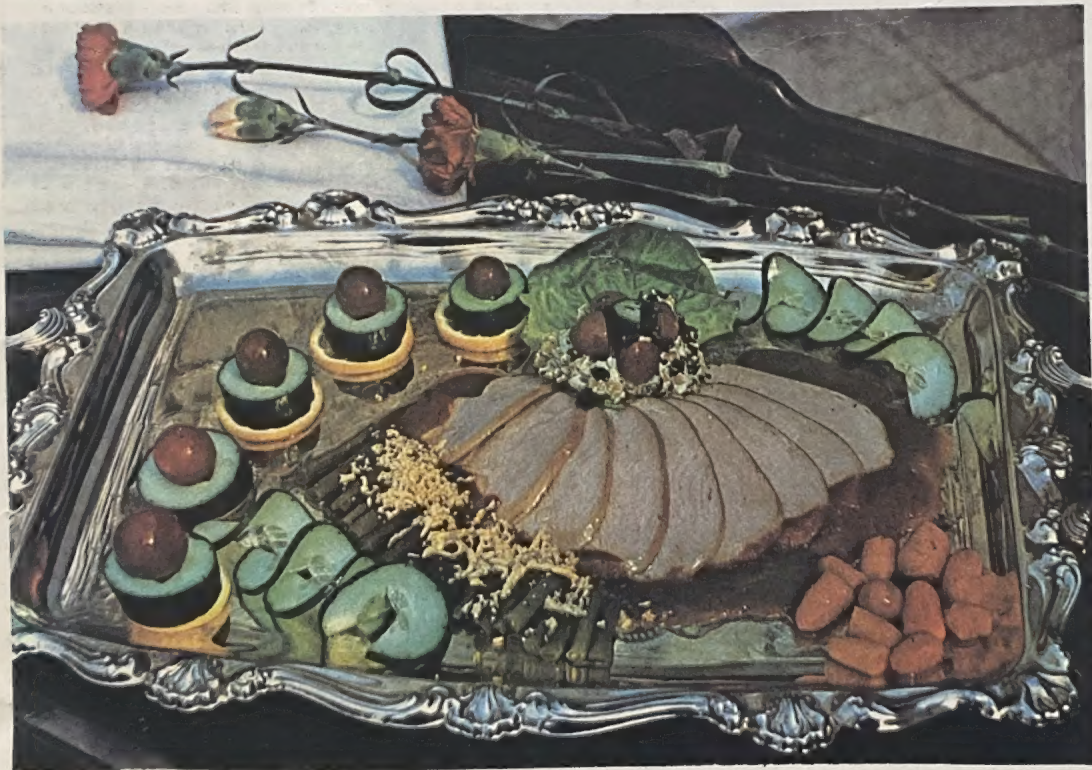
Ion Gheorghe Graur, a master in culinary art, considers his life has been very lucky due to a small piece of ill luck which he had in his early teens when he failed the entrance examination at the school of plastic arts. His dream of becoming a painter collapsed. He got angry with himself and, as a means of self-punishment, he enrolled at the school of catering. Now, at 44, he is head cook at the smart restaurant of the "București" Hotel, and he is as pleased with himself as a modest man can be.

The "București" Hotel Complex

couple. The head cook must cope with any situation. Here follows another bet, also worthy of his skill. Even since his school-years, around 1957-58, his aptitudes for plastic arts made him stand out among his colleagues who admired the sandwiches he adorned with a splendid phantasy and drew upon him the attention of some restaurant managers famous since pre-war Romania. They began to request his attendance at exhibitions, at some more exacting meals. He rapidly asserted himself in the field of cold dishes where his skill at



the sauces. Today, he ranks at the top in this domain, too. A fact which is less usual with other cooks, Ion Gheorghe Graur also likes to work in confectionery, as sugar, creams and doughs are more easily subjected to his plastic vocation. Besides, on working by himself at Romanian Embassies abroad, he got used to doing everything himself, from appetizers to desserts. He also enjoyed learning something wherever he went to work, as he stayed for weeks, months and sometimes years in Finland or West Germany — in Düsseldorf (where he learned to adorn any festive meal with a butter statuette, a small plastic symbol, and where he got acquainted with the French cuisine, while working at the "La belle époque" Restaurant in that city), and Bad-Homburg (where he was chef for the cold cuisine and made the most beautiful items in butter) —, then in San Marino (where he amazed his employer preparing by himself an exhibition-meal for 200 people), in Czechoslovakia at "Gastropag '73" (where he was awarded one gold, one silver and two bronze medals), in the USA, at the Headquarters of Romania's restaurant at the U.N.O. (he was congratulated by Kurt Waldheim for a sturgeon made "à la Danube Delta"), at our Embassy in Belgrade and in Luxemburg (at an international contest he, together with Romania's team, received a gold medal and another medal within the individual tests, for presenting a "București" pork roll, consisting of slices of meat inside which the letter "B" was made out



(telephone: 142177) is not only the biggest in the country, but also one of the most beautiful and modern Romanian touristic centres.

Situated, as is natural, in the very heart of Bucharest, in Calea Victoriei, the hotel has about 100,000 guests a year, coming from all over the world... This means various culinary tastes and habits the head cook must cope with. It is a difficult bet, worthy of his skill. On the other hand, the meals might be prepared for groups of several hundred people at the same time or just for a

drawing, at combining colours and his aesthetic taste made him rank among the first, at an age when others were still learning the ABC of the job. But since the great masters of hot dishes looked down upon the field in which he had distinguished himself, Ion Gheorghe Graur made up his mind "to attack" them on their own field. And wherever he attended specialized courses, wherever he worked, in the country or abroad, he would quickly finish the cold dishes and then insist on preparing the hot ones, particularly



THE PROTECTING POWER OF NATURE (II)

Yes, indeed, the "vis conservatrix naturae", that is, the protecting power of Nature, is immense, and in the present article we are trying to point out one of its very limited aspects connected to the way in which the glucides coming from cereals, vegetables and fruits have always protected our health, and to the fact that the deviation from this multi-millenary practice ends in harmful effects on the body. In this respect, we must point out that resorting to refined sugar for meeting our needs of glucides instead of traditionally using cereals, vegetables and fruits has resulted in the appearance of a new pathology of the human conditions, which consists in an increase of diabetes and atherosclerosis with all their component factors, as well as of neurosis in its various forms.

As early as 1923, Frederick Banting, the laureate of the Nobel Prize for the discovery of insulin, warned about the fact that "the frequency of the cases of diabetes has grown in direct proportion with the consumption of refined sugar per capita". This accounts for the fact that while before 1900 the number of cases of diabetes amounted to the insignificant figure of one for one thousand people, this figure rose to seven for one thousand between 1900 and 1930, to 14 for one thousand between 1946 and 1961, and to over one hundred for one thousand people (!) after that.

Besides, recent researches have proved that the excessive use of refined sugar has also other actions, no less harmful. According to Dr. H.I. Roberts, a British specialist in road accidents, the pathological somnolence and the hypoglycemia resulting from functional hyperinsulinism, that is, from the increase of the secretion of insulin in the body, is the ignored cause of thousands of road accidents usually putting the blame on other causes (excessive speed, improper overtakings, the disobedience of the traffic rules, the use of alcoholic drinks, etc.). How can this be explained? Easily. The excess of glucose coming from the rapid transformation of saccharose from the refined sugar stimulates the production of insulin — the hypoglycemic hormone produced by the pancreas. The insulin which has passed into the blood transforms glucose into glycogen, a more complex sugary substance which is stored in the liver. But if the appearance of glucose in the blood has been too sudden, at it happens in the case of refined sugar, the secretion of insulin is massive, and for this reason the proportion of glucose in the blood decreases below the normal level and the respective body automatically enters a state of hypoglycemia, this being a pathological situation which makes itself manifest by somnolence, difficulty in concentrating, depression and tiredness.

The shock of refined sugar and the lack of adaptation to it of the human condition also seem to be the causes of the pandemic of tooth cavities which so clearly characterizes the developed countries. In order to illustrate this reality, we shall only give one example connected to the surprise of the English doctors who, in 1932, examined the health state of the inhabitants of the Tristan da Cunha Island, situated somewhere in the southern part of the Atlantic Ocean, near Cape of Good Hope; the surprise consisted in the fact that none of the inhabitants of this island had tooth cavities.

Many other researchers consider that most neuroses, another pandemic of the technical civilization, are due to the same abuse of refined sugar which results in a deficiency of vitamin B₁, an element which is a component part of several enzymes and thus plays an important role in the metabolism of glucides and in the function of the central and peripheral nervous system. In his turn, Dr Richard Passey from the Chester Beatty Institute in London worked out an interesting theory regarding the implications of refined sugar in the appearance of certain types of cancer. During his researches, he noticed that the frequency of lung cancer is three times higher in England and Wales than in France, and he considered the difference to result from the fact that the cigarettes used on the other side of the Channel contain 17 times more sugar than those in France.

As we can see, this Trojan horse, which entered the fortress of our body overnight is not harmless and this fact requires that man should not completely turn his back to Nature, at least from the point of view of glucidic nourishment, and he should therefore use the traditional resources represented by cereals, vegetables and fruits.

Being aware of this reality, the Romanian doctor and writer Vasile Voiculescu stated the following in one of his writings: "This sugar made of beetroot, which has landed on all our tables, represents a cause of much ill health for man. This sugar is actually an invention of the factories, a dead thing". In his turn, the famous American physiologist Paul Carton stated as early as 1912 that "the industrial sugar (that is, the refined one) is not a real food, it should be considered as a spice to be used very moderately".

Yet, in spite of all these interpolations, refined sugar as a first-class calorific food, a tonic and energizing substance, as a highly efficient user of albumins and acids, becomes practically indispensable to modern cuisine. But its consumption should be in the right proportion to the traditional resources available to us in point of glucides. Actually, this last aspect of man's eternal dialogue with Nature, with his normal environment, perfectly brings out this "vis conservatrix naturae", that is, this protecting power of Nature, which we have minimized in our fascination with the inexhaustible advantages offered by machines and technique. Yet, irrespective of this aspect, we must not forget that Nature, as Victor Hugo correctly stated, represents an immense alphabet which we should strive to know in order to read its immense book, should we be wishing to preserve this treasure of priceless value which is our health.

Dr. ARCADIE PERCEK

Statues of Butter for a... Dud Painter

(Continued from page 18)

of carrots and olives). After so much travelling, he has settled down, or so he thinks, in Bucharest, at "București", as he himself comes — you have guessed! — from Bucharest. In his office, he keeps a photo of the French master Paul Bocuse, whom he considers to be the greatest. Although he is — as we have said — an artist-cook preoccupied with the shape and aspect of his dishes, Ion Gheorghe Graur is convinced that, in the culinary art, taste and flavour are predominant. Among the numerous recipes of the house (probably among the richest and original recipe-books of the restaurants in Romania), he recommends you our hors d'oeuvre (*poached eggs*), which he sometimes prepares in the morning

for his two daughters (usually, it's his wife who cooks at home) and a delicious dish (*turkey breast with peanuts*) which he has called "Libreville" because he first cooked it for a delegation from Gabon. He chose the most suitable wine for this — *Riesling de Jidvei*, from the rich cellars of the "București" Restaurant.

Painter, sculptor, photographer, Ion Gheorghe Graur writes some of his recipes in verse. But he is a very witty man and he continues to think that the great piece of luck in his life was his little piece of ill-luck of getting trained not as a painter but as a cook, a profession which he deeply loves and respects. And this can be seen, day after day, in the kitchen of the "București" Restaurant.

MIHAI CREANGĂ

RECIPES

● **Poached eggs.** In hot water, but not boiling, in which a little salt and some vinegar have been put, the eggs are poured down slowly (from a saucer) one by one; the eggs are left in hot water about 7–8 minutes. They are taken out, placed on a cloth napkin to let the water drip down; they are put on a hot plate, sprinkled with melted butter, and with tomatoes stewed in butter, spiced with a little garlic, salt and pepper.

● **Turkey breast with peanuts (Libreville).** The turkey breast, without bones or skin, is cut into shreds and stewed in butter. We add salt and pepper, we sprinkle it with brandy and white wine. The peanuts, ground and mixed with butter, are placed on top, and above them we place minced tomatoes (without skins or seeds). We add Madeira sauce and we serve it in a "ring" of white, spiced rice, adorned with a baked tomato, a lettuce leaf and a slice of lemon.

Wines

● **The Riesling de Jidvei** has a well-deserved fame among connoisseurs. It is made in the Tîrnave Vineyard

in the heart of Transylvania, on the hills with smooth slopes (15°–20°) on which the vineyards are situated up to an altitude of 500 m. Archaeological findings prove the existence of viticulture in these parts for a very long time, confirming the statements of some ancient writers (Herodotus, Plutarch, Xenophon, Plato) regarding the large vineyards at the north of the Carpathians. Ever since the 13th century, the wines here were so highly appreciated in Venice that they were exempt from the law of the maximal price imposed on other foreign wines. Among the excellent wines of Tîrnave (V.S.O.C.), white, dry, semi-dry, sweet and flavoured, awarded prizes at nearly all the international contests, the *Riesling de Jidvei* stands out by the finesse, freshness and suavity of its flavour. It is a special dry wine, pale yellow with greenish shades, with a medium alcoholic contents (10.5°–11°), suitable for a prolonged party as it facilitates talk and it doesn't burden the mind. At the first sip, on an empty stomach, it seems a little harsh. But this is only a passing impression; later, the wine seems ever more friendly and remains like that even with the person who is prepared to drink more of it than is good for him. The next day, he who has drunk the *Riesling de Jidvei* keeps a tender memory of the wine... So that we were not at all surprised that master Ion Gheorghe Graur chose it to keep company to the delicate turkey breast with peanuts...

A permanent balneoclimatic resort, 18 km away from Tîrgu Ocna (railway station) and 80 km away from Bacău (airport). Altitude: 530 m. Sparing climate, favoured by the narrow valley of the Slănic Spring, flanked by wooded tops — coniferae and leafy trees. Called "The Pearl of Moldavia" for the beauty of its landscapes, for its architecture, well designed to match the background, and mostly for its mineral waters awarded gold medals at the International Exhibitions in Frankfurt

SLĂNIC MOLDOVA

on the Main, Vienna and Paris. The treatments at Slănic Moldova have yielded very good results in cases of diseases of the digestive tract and the annexed glands, in hepatobiliary and respiratory (the saline at Tîrgu Ocna) diseases, in nutrition and metabolism diseases, in disturbances of the kidneys and of the urinary tract etc. In the

last decade, "The Pearl of Moldavia" has acquired new therapeutic possibilities, by treating cardiovascular ailments which are alleviated by the action of the rich emanations of the mofettes discovered here. Yet, the fame of the resort is due to the 20 mineral springs which, by a wonderful whim of Nature, can cover the treatment of all the diseases of the digestive system in a way whose completeness and efficiency surpass any other resort in the world.

Nearly two centuries ago, a Moldavian landowner who loved to go hunting came to discover — while chasing a stag — the first mineral waters on the valley of the Slănic Spring. The curing powers of the waters seemed to him so miraculous that he erected a church next to them...

Now, from the balconies of the "Perla" Hotel, one can see among the heavy green curtains of the fir-trees the white walls of a church erected close to the former foundation. Around it, there lies the big park in the centre of the resort, beyond which the water of the Slănic ripples, so silvery and pure that you can see the trout passing through the waves. The song of Nature unfolds here undisturbed, every season having its own fan of beauties. In winter, it snows heavily upon the fir-trees, like in fairy tales, the Slănic Spring acquire a silvery crust. In spring, the air is filled with fresh flavours and with the song of the forest birds, the chestnut-trees blossom and a raw-green sea hides the buildings. In summer, the glades on the Pufu and Păltiniş mountains are dotted with flowers. In autumn, it all looks as if a great master had tried here his paints palette, from light yellow to dark brown and green. A holiday of deep rest would find here an ideal realm. Yet, people come to Slănic Moldova mostly for treatment. Dr. Rodica Staiculescu, head of the resort, pointed out that "except for the diversity and curative power of the mineral springs, one must also have in view other special natural factors, like the tonic-stimulating climate, the pure air, rich in negative ions and strongly ionized, the picturesque and relaxing landscape. All these account for the specialization of the Slănic Moldova resort along two main lines: the diseases of the digestive system and of the respiratory one. As for the latter, the decisive therapeutic factor is the saline at

MINERAL WATERS DEFEAT THE SCALPEL

Tîrgu Ocna (see the article dedicated to it), we requested details about the treatment of the diseases of the digestive system. Here is what Dr Francisc Angheluş

told us: "The fact has been proved that in the cases of ulcer, in the allergic and even hyperallergic stages of the diseases, the balneary cure with mineral waters at Slănic

Moldova leads to the disappearance of the painful syndrome in 60% of the cases and to its clear alleviation in 32% of the cases. Equally spectacular results are obtained in the treatment of chronic hepatitis, the functional chemical tests on departure and after the subsequent cure, after 3—6 months, indicating a tendency of normalization in 282 out of 300 cases. Generally, the waters of Slănic have a beneficial action upon the stomach secretion and motility, and upon the gall bladder, lower cholesterol, fortify the red cells, drain the urinary tract, revitalize the pancreas and they also have many other curative characteristics. Undoubtedly, it would be perfect for the patient to be able to undergo two complete balneary cures of 18 days each, every year. There are some people who succeed in doing this. Some of them have been coming here in this way for years because, initially, in their case, surgery seemed to be imminent. But for those who observe all the indication of cure in the resort and later continue to look after their health, the necessity of surgery is eliminated... Practically, in these cases, mineral waters have defeated the scalpel. And this «miracle» explains the fact that nearly 80% of our guests are here at least for the second time."

Here, in "The Pearl of Moldavia", people can forget their sufferings and recover their joy of living. I have seen a group of English people, at the farewell party, dancing in a glade around a fire on which a little ram was roasting, and they were sipping plum-brandy and wine, while their faces were relaxed and merry, very different from what they had been on the arrival in the resort. If we may speak about a miracle at Slănic Moldova, this resides in the recovery of the joy of living. From this point of view, in "The Pearl of Moldavia", the miracle is permanent.

MIHAI CREANGĂ



THE SUBTERRANEAN SANATORIUM

At Slănic Moldova, the villas and the hotels are emerging from a mass of verdure

The blue coaches, full of hundreds of patients leave the town of Tîrgu Ocna and, after a short while, they pass through the gate of the Trotuş mine where, in front of the main tunnel, they wait for the green colour of the traffic light. We are allowed to go! After several moments, the coaches are "swallowed" by the mountain of salt; experienced drivers drive carefully through the concrete galleries of the saline and after about 2 km, they stop in front of the subterranean sanatorium situated at a depth of more than 200 metres.

Two decades ago, the miners withdrew from the immense galleries dug along the centuries, thus making them available for medicine and tourism.

The present destination of the saline of Tîrgu Ocna (the Bacău District) is based on prolonged observations upon the state of health of the miners. The specialists reached the conclusion that miners who work in salines develop no bronchitis and consequently, those who breathe the atmosphere in the saline become more resistant, the quality of their breathing improves. These considerations constituted the starting point for the "saline treatment" of asthma.

Great amounts of salt exploited in the saline at Tîrgu Ocna left immense subterranean spaces which were later re-arranged. Stretching over an area of about 12,000 square metres, the sanatorium has a multitude of "halls" separated by huge pillars of salt. Some of them are completely furnished (beds, chairs, tables, etc.), others are meant for film projection, gymnastics, skittles, reading or... chess-playing (soon, grounds of volleyball and tennis will be set up). The atmosphere is pleasant and relaxing. On looking at the huge halls, you are fascinated with the unusual view you are offered by the entrails of the earth. But we shouldn't forget the fact that, ever since entering the salina, by breathing, by getting imbued with the whole atmosphere, we are subjected to a continuous and intense treatment.

We have a talk with Dr **Mihai Crainic**, the manager of the place with whom we speak about the characteristics of the saline and the value of



A treatment hall in the saline



the treatments done here; we kindly request him to present us several characteristics of the original sanatorium.

"The microclimate of the saline can be considered to be slightly cool ($+13^{\circ}\text{C}$) all through the year, humidity is relative (74–82%), the air is strongly ozonized, practically lacking in allergic and polluting factors; it has a high contents of carbon dioxide, positively influencing the whole body. The great saline areas — the walls, the ceilings and the big pieces of salt especially placed — produce the aerosols of salt which are spread through the sanatorium."

"Which are the advantages of the treatment in the saline?"

"Under subterranean conditions, we practice a simple, active, cheap and painless treatment. It is a naturopathic method, without medicines, with lasting results. The small number of counter in-

Cooking a ram

The centre of the resort seems to be part and parcel of the forest



dications fully recommends the subterranean treatment for an ever greater number of disturbances. We should mention the fact that the respiratory diseases react very favourably to the cave aerotherapy made in the cold season."

"What disease are treated at the subterranean sanatorium at Tîrgu Ocna?"

"The treatment in subterranean caves is recommended for curing or alleviating asthma and also some other diseases. Now, we are preoccupied with improving our whole medical activity which will be accompanied by the extension and diversification of the possibilities of entertainment in the subter-

anean area. The number of those who will be able to benefit from the treatment in the saline (at present 8,000 persons) will greatly increase, exceeding the figure of 15,000 patients a year."

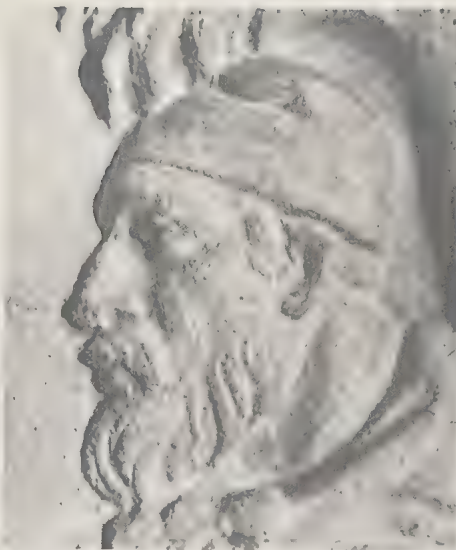
After 4 hours of treatment or visit to the subterranean, the adjustment to the light, temperature, air and atmosphere at the surface is easily made, without difficulties and complications.

At Tîrgu Ocna, in the new civic centre, not far from the saline, a new touristic complex has recently been commissioned. The modern construction, with an architecture specific to these places, shelters a first-class hotel (with 200 places), a restaurant with 400 places, bar-rooms and other catering units.

The hotel has its own base of treatment, where the "saline procedures" are completed with other means of treating bronchial asthma, chronic bronchitis and other diseases.

TRAIAN CARACIUC

DECEBALUS



The image of the Dacian king Decebalus as it appears on Trajan's Column.

The year 1987 marks the 1,900th anniversary of Decebalus' ascension to the throne of his forefathers; he was the last king of free Dacia. The most authentic and complete literary portrait of him was drawn by the Roman historian Cassius Dio (b. at Niceea, in Nicomedia, in 155 AD). In his work *Roman History*, one finds plenty of information regarding Decebalus and Dacia in the epoch of its conquest by the Romans after the two wars (101–102 and 105–106 AD). Referring to the war with the Dacians, Dio Cassius wrote: "For the Romans, the biggest war of that time was the one against the Dacians, over whom Decebalus ruled by that time. Duras, who had been king before, offered — of his own free will — the crown to Decebalus, because he was a skilful warrior and clever in his deeds, knowing when to attack and when to withdraw in good time, shrewd at laying traps, valiant in battle, able to make good use of a victory and not be a loser in defeat; for all these, he was a redoubtable adversary for the Romans". The above portrait corresponds to the plastic representation of the great king on Trajan's Column, considered to be the birth certificate of the Romanian people. In the various scenes on the Column, the king's figure stands out, a man of great energy and determination, staunch and dignified, with unbounded faith in his people, a man who fought bravely for the defence of every inch of land and of every fortified mountain top which the Romans had to conquer at a heavy price, as the ancient sources record.

Decebalus was a great army commander, and a clever diplomat. He rose from a society with a unitary structure and embodied the aspirations to liberty of his people, fighting against the Romans in defence of Dacian independence. In his time, great progresses were made in all the domains. The Dacians' military organization was improved and the armament considerably enriched, as compared to what it was in the epoch of Burebista, the founder of the first centralized and independent state of the Geta-Dacians. In numerous Dacian workshops — particularly in those of cities — native handicraftsmen wrought weapons, some of them found today in the archaeological excavations on the former territory of Dacia. Yet, in the time of Decebalus, they also bought and used Roman weapons, as one can see on *Trajan's Column*. If we credit the testimonies of writer and philosopher Dio Chrysostomos, who had been in Dacia during Decebalus' reign, then we can infer that at that time there existed a permanent army which was being trained with a view to the imminent confrontation with the Romans. The above-mentioned writer clearly noted: "There (with the Dacians) one could see swords, armours and lances everywhere, horses and weapons everywhere, armed men everywhere". This account of an eye-witness who had seen Sarmizegetusa has a particular interest. It shows that the preoccupation for a well-trained army was foremost among the concerns of the Dacian king for the defence of liberty and his homeland. Decebalus had an infantry equipped with short armours, typically Dacian, with lances, bows, shields and with mobile war engines, as well as horsemen armed with bows and spears. The ancient sources mention Roman instructors, coming to Dacia by virtue of the treaties concluded with emperor Domitian, or perhaps even with Vespasian. Some soldiers or officers that ran away from the Empire might have joined their ranks, and this makes us suppose that the Dacians' army was mainly trained on the Roman model. The long resistance of the Dacians is to be accounted for through their high degree of effective military preparation. All the people took part in that huge effort for the defence of their fatherland. On

Trajan's Column, the noblemen (*tarabostes*) appear alongside the yeomen (*comati* or *capilati*). In certain war scenes, Dacian women also appear alongside the men. No doubt that the defence struggle during the two wars called together the whole people.

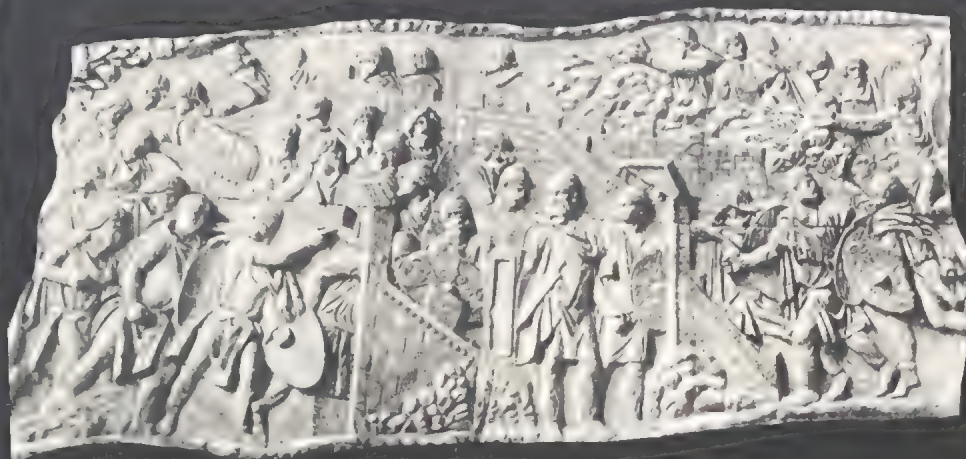
In the epoch of Decebalus, the art of construction was predominantly directed towards the erection of strongholds, the consolidation of the old ones and the perfecting of a unitary and large defensive system which was not limited only to the center in the Orăştie Mountains. The whole territory of the Dacian state was strewn with citadels, with defence towers and battling equipment.

The political structure of the Dacian state was that of a centralized independent and sovereign state. Within that state they erected great military, public and religious buildings. In the antiquity, the Dacian state of Decebalus' epoch was considered a sovereign state; an inscription of the time of Emperor Domitian mentions "the kingdom of Decebalus, king of the Dacians", and another, of Cyrene, calls Decebalus "monarchos" = monarch, which means that in the eyes of the ancients, Decebalus was a sovereign and not a barbarian king. The Romans who had reached the Danube as early as Augustus' time realized that a strong Dacian state north of the river represented a peril for their south-Danubian possessions. That is why the Dacian state and its growing strength were a permanent concern of the Roman policies. The Dacian raids south of the Danube became ever more frequent and more dangerous, such as, for instance that of 85–86 AD, when the governor of Moesia himself was killed. Foreseeing the Roman retort, the wise Duras-Diurpaneus handed over — in these critical circumstances — the throne to

Decebalus who, in the very next year, 87 AD, proved his qualities of a great strategist, defeating the Roman army sent against him by Domitian; even the army commander, Cornelius Fuscus, the praetorium prefect, lost his life on the battlefield, somewhere in the Olt Valley, caught in a trap laid by Decebalus. In 88 AD, the Romans resumed the offensive succeeding to vanquish the Dacians at Tapae (the Iron Gates of Transylvania), but Decebalus managed to overcome the defeat, taking advantage of the fact that Domitian had been himself defeated on the Panonian front in the battles with the Marcomans and the Quasi. The emperor was forced to conclude peace with Decebalus in 89 AD, with advantages and disadvantages for both sides. It was rather a compromise peace. Actually, Decebalus became a client king, dependent on Rome, but the Romans acknowledged him as sovereign of the whole Dacia and symbolically crowned him in the person of his brother Diegis, sent as a delegate to Rome. The Romans gained some bridgeheads north of the Danube, in Oltenia and in the Banat, which Trajan was to use later. In return, Decebalus received stipends, handicraftsmen and instructors. The Dacian state grew stronger after the peace of 89, though it had suffered some territorial losses.

Once he became emperor of Rome, Trajan set himself the task of conquering Dacia and turn it into a Roman province. Probably the fear of the great power which had reached the bank of the Danube determined the Dacians to make frequent raids south of the river, either alone or with other populations. All these military actions took place during a long period of time, so that the heroic resistance put up in the two Daco-Roman wars under Decebalus marks the end of a long series of battles and war preparations on both sides. Decebalus appeared on the scene of history exactly in one of the most critical moments for the Dacian people. During the first war, Trajan vanquished the Dacians at Tapae; but in the winter of 101–102, when the Roman forces were concentrated in the Banat and the Birsă Land, Decebalus resorted to a stratagem of genius, attacking by surprise the Roman garrisons in Moesia Inferior (Dobruja), thus trying to radically change the course of the war. Trajan was obliged to rush to the new front opened in Dobruja, and on the tableland of Adamclisi was to take place one of the fiercest battles, in which the victory was on the Roman side. This victory was to bring about the end of the war later. The peace concluded afterwards was rather short, and in the course of the second war in 105–106 AD, Dacia was conquered and turned into a Roman province. The Dacians fought desperately until the last hope was gone. Decebalus managed to break through the encirclement at Sarmizegetusa and flee to the mountains to organize a new centre of resistance, but he was pursued by a party of mounted Roman soldiers. In order not to fall alive in the enemy's hands, and be taken to Rome in the triumphal cortege of the emperor, the heroic Dacian king preferred to kill himself. A funerary monument discovered at Philippi, in Macedonia, also gives the name of the commander of the horseman squadron who caught Decebalus, namely Tiberius Claudius Maximus. He cut the king's head and right hand and took them to Trajan at Ratiastorum (a Dacian centre, probably in the vicinity of Alba Iulia). The bas-relief on the monument shows Decebalus fallen to the ground; a curved dagger in the hand of the valiant king put a heroic end to a life devoted to the liberty of his people and to the independence of his country.

Prof. Dr. Docent DUMITRU BERCIU
of the Institute of Thracology



The ancient sculptors of the Column who, in the opinion of historical researchers, did not take part in the two Dacian wars rendered nevertheless, with enough accuracy, the Dacians' arms and clothing, as well as their aspect. Actually, they could have seen them even in Rome, on the occasion of the triumphal ceremonies; after 106 AD, they could have met these men in the slave markets. The scenes on the Column feature the most representative types of Dacians. In the centre of the image, one can see men wearing fur-bonnets (*pileus*). These are Dacian noblemen, the so-called *pileati* or *tarabostes*. Most Dacian commoners went barehead and wore their hair long. We shall find them in the most dramatic scenes on the Column.



Not all the defenders of the Dacian capital, Sarmizegetusa, were captured. Some of them escaped and tried to put up resistance in other parts of Dacia. They followed King Decebalus. The Romans sent a horseman squadron in his pursuit. Being overtaken and surrounded without any hope of escape, and not wanting to be sent to Rome in chains, Decebalus committed suicide. The scene on Trajan's Column renders this dramatic moment. Decebalus, fallen to the ground, holding a curved dagger in his hand, puts an end to his life by cutting his throat. Later, his head and right arm severed from the body were sent to the Roman Senate as a proof of the victory over the Dacians.



A scene on Trajan's Column representing the booty captured from the Dacians. Objects of gold and silver are loaded on horseback to be taken to Rome. Several speculations have been made as to the total value or quantity of those riches. The ancient sources exaggerated the value of the treasures in order to emphasize the importance of the emperor's military victories. The French historian J. Carcopino (1881-1970), a specialist in Roman history, correcting the fanciful assertions of some ancient authors, considered that the Romans took away from Dacia about 165,000 kg gold and 331,000 kg silver. The Romanian historian V. Pârvan (1882-1927) believed this estimate to be possible - the respective quantity of precious metals could have been stocked in ingots or different other objects - since Dacia was a great producer of gold.

TRAJAN'S COLUMN



Among the exhibits of great historical and artistic value in the History Museum of the S.R. of Romania, the exact copy of Trajan's Column has a place apart, as one of the most important and interesting monuments which antiquity handed down to modern times.

The Column, as it was drawn by architect and engraver Giovanni Battista PIRANESI (1720-1778), about the year 1770. One can clearly see that it is a reconstitution, since the engraver also featured the statue of Trajan, which, at that date, had long been fallen off its socle. The images on the coins of the time show that at the beginning the top of the column was adorned with a vulture. It was only during the reign of Emperor Hadrian (117-138 AD) that a statue of Trajan was put up, cast in bronze and gilded. It calmly watched the passage of years, till one night in the Middle Ages when it fell off. The cause of this collapse is unknown. Then, following the destiny of so many statues, a large part of it was melted, so that in 1576 only the legs of the bronze body were left. That's why, in 1587, a statue of St Peter appeared on the upper socle of the Column. But in his reconstitution, Piranesi imagined an emperor as it had been described by historical tradition, in a triumphant, august attitude, a master of the world. One can notice that the sphere he stands on is in fact the earthly globe, supported by the shoulders of some soldiers (symbolizing military force). All this triumphal construction rests on the shoulders of figures who personify the Roman people.



The Forum of Trajan, over which towers the column, as reproduced on a coin, immediately after its inauguration.



This famous monument records an important episode in the ancient history of the Romanians: the fight of the Geta-Dacians against the expansion of the Roman Empire. After Emperor Domitian's unsuccessful attempt at subducing the Dacians, Trajan (98-117 AD) decided to conquer Dacia and turn it into a Roman province. To carry out this plan, Emperor Trajan had to wage two hard wars with the Dacians led by King Decebalus (87-106 AD) in the years 101-102 and 105-106. Rome was in the end victorious. It was a battle between unequal forces and civilizations with a different level of development: an empire of long-standing and a younger state, the Dacian one, determined to defend its liberty.

In order to celebrate the victory against the Dacians, a famous monument, Trajan's Column, was to be erected in Rome, by order of the victor; it was inaugurated on May 12, 113 AD, in the Forum of Trajan — the most beautiful place of ancient Rome; today it constitutes the only ensemble of information, entirely preserved, referring to the wars of Emperor Trajan against the Dacians.

The images carved on the Column extol the victory of the Roman army in one of the most difficult and dangerous wars waged against an enemy of unusual staunchness and power of sacrifice. Though the Column is an official document, the bas-reliefs on it present the Dacians with a certain objectivity, their courageous and dignified struggle against the greatest power of the ancient world — Rome.

Few peoples possess such testimonies of their heroism, admitted even by the victors: "With the exception of the Dacians, none of the numerous peoples absorbed by the Empire can boast of having seen a more durable and dignified monument dedicated to its love of independence" — wrote about one hundred years ago William Froehner.¹⁾

The Column, made of Carrara marble, — the creation of architect Apollodorus of Damascus — is 39.84 m high (without the statue on top), and the elements it consists of — the base, the shaft and the capital — total 29.78 m, i.e., approximately 100 Roman feet, a fact which made people also call it Columna Centennaria.

The parallelepipedic socle, inside which one could enter through a door with a carved frame, is topped by a commemorative inscription, held by two winged victories. Inside the socle, there are two rooms: a vestibule from which starts the winding stair with 183 steps, lit by 43 small windows, scarcely visible from the outside, and the funerary chamber in which there was deposited the gold urn holding the ashes of Emperor Trajan. On the outside, the socle is decorated with bas-reliefs representing Dacian weapons and allegorical figures.

On the shaft of the Column there is carved the historical frieze which renders the story of the two wars with the Dacians. The frieze has a length of about 200 m and contains over 2,500 figures, grouped in 124 episodes. It is believed that the historical frieze is an illustration of those Commentaries, also called the "Dacian Wars", written by Emperor Trajan after the model of Caesar, but which were lost. The capital, wrought in Doric style, has a richly decorated upper part superposed on a square plinth. A cylindrical volume surmounted the plinth on which, originally, a statue of the emperor was set; the statue disappeared in the Middle Ages in unknown circumstances and was replaced in 1557 with a statue of Apostle Paul.

In the history of ancient Roman art, Trajan's Column represents an important stage, through the appearance of the style called historico-narrative. It is for the first time that a sculptural monument of the antiquity displays a vast gallery of historical scenes disposed in chronological order, which can be perceived like the pages of a book.

In point of artistic achievement, the bas-relief on the column is quite remarkable as a whole, owing to the originality of the genre, the harmonious composition of each scene, the noble character of the figures, the accuracy of the execution, the ingenuity of the conventional devices, and especially owing to the realistic, specifically Roman tradition of the scenes, and figures reproduced in marble.

Trajan's Column opens the series of "centennaria" columns, monuments with a commemorative character, decorated with running-on friezes such as the Column of Antonius Pius, of Marcus Aurelius, of Constantine and Theodosius, as well as the Obelisk of Arcadius.

The historical and artistic value of the band of reliefs that surround the trunk of the column has drawn the attention of scholars²⁾ and of artists — painters and sculptors — who studied it with great interest and for whom it became a source of inspiration, as far back as Renaissance times. Great monarchs of the world also manifested their desire to have copies made after Trajan's Column.

The 16th century was to open the era of reproductions after this "figurative chronicle". On the initiative of François I de Valois³⁾, Louis XIV¹⁾,

Napoleon IV³, Queen Victoria of England⁴ and the Vatican⁵, mouldings of the monument in Rome were executed, which were to be shown in different museums of France, England and Italy.

The copy of that valuable historical monument owned by the History Museum of the S.R.R. was made in Rome, in the period 1939–1943. Commissioned by the Romanian state, through the agency of the Romanian School in Rome, the work cost 4,000,000 lei, respectively 769,000 Italian liras (according to the rate of exchange of 1940), being by right the property of the Romanian state⁶. The mouldings of Trajan's Column — a work of vast proportions made of white reinforced cement with a mixture of white marble — reproduces with great accuracy the architectural and sculptural forms of the original monument; the manner of work evinces a great artistic craftsmanship on the part of the master casters.

The cubic base of the Column is richly decorated with bas-reliefs representing trophies captured in the wars with the Dacians. Above the entrance, two Winged Victories present the onlooker the dedicatory inscription of the monument belonging to the Roman Senate. The images we show here are among the plates engraved by Piranesi and were drawn after the original model, about the year 1770. The original decorations are today rather damaged.

The two personifications of the Winged Victory are of a great beauty; they are clad in long "hitons", sumptuously draped and heraldically disposed. Of a particular documentary interest are the Dacian figurative trophies set by the sculptor of the Column in an imposing ornamental array. An attentive onlooker can detect the well-known standard of the Dacians, the DRACON, under the form of a serpent with a fantastic appearance, with a wolf's head and a rich mane. The wolf's head was made of copper or bronze, and had its mouth wide open. The serpent's body was made of red or motley cloth and imitated a true reptile; when its bearer was running, then the air which penetrated through the metallic mouth made a strong whistling sound designed to frighten, but also to inspire with courage the Geto-Dacian fighters. The oldest images of the Dracon are represented on Trajan's Column. The armours (lorica) worn by the Da-

cians and their allies were varied. Right at the entrance to the Column (left side of the image) one can see a coat of arms worn by the Sarmatian fighters (lorica squamata), but also by the Roman soldiers.

The sculptors of the Column represent it as a sumptuous armour. The lorica squamata was made of metal scales as big as a thumb nail, bound together with thin wire. This kind of shirt made of small superposed plates resembled the scales of a fish (lat. squama). The metallic plates of some mail shirts looked rather like the plumage on the breast of birds, hence the name of lorica plumata.

In other scenes on the Column, certain figures representing Roman soldiers also wear the so-called lorica segmentata, an armour made of iron. As the very name shows, it was made of several metallic bands of different widths, disposed in different ways (on the stomach — horizontally, on the shoulders — vertically) and fixed together with rivets, bronze buckles or cords. To put on such an armour, a soldier had to be helped by some comrade.

Through the ornamental arrangement of those pieces meant for attack and defence, the sculptors of the Column created not only a rich background, but also a veritable museum of arms and clothes, specific to that epoch.



Tapae... the legendary place where the Romans fought the Dacians (101 AD). In all probability, the place was a pass, the Iron Gates of Transylvania. The battle of Tapae was extremely hard for both sides. In spite of their fierce opposition and heroism, the Dacians could not stop the advance of the enemy army. The Romans attacked with their infantry in



close ranks (left) with the cavalry and the sling throwers. The Dacians retreated, but the battle of Tapae did not mean a disaster for King Decebalus. After the end of the fight, Trajan was hailed as imperator by the soldiers.



The end of the spring of 102 AD. Columns of Trajan's army storm the Orăştie Mountains, their target being Sarmizegetusa, the capital of Dacia. In order to consolidate their advance, the Romans make different engineering works: they fell trees for the bridges, repair the roads, raise fortifications (left of the picture). In front of a recently set up castrum, one can

see two heads of Dacian fighters stuck in pales.

In their march through the country, the Roman armies set the Dacian settlements on fire (left). Other scenes on the Column also represent arsons of Dacian houses. It was the tactics employed by Trajan to break the morale of the Dacian fighters and to cut off their food supplies.

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The component elements of the shaft of the Column (125 pieces) are numbered from 1 to 125, observing their chronological succession.

All along the years, this "figurative chronicle" of the Daco-Roman wars formed the subject of numerous interpretations and discussions. But besides the various opinions of scholars on the monument, the Column is a document that records an important episode in the history of our homeland.

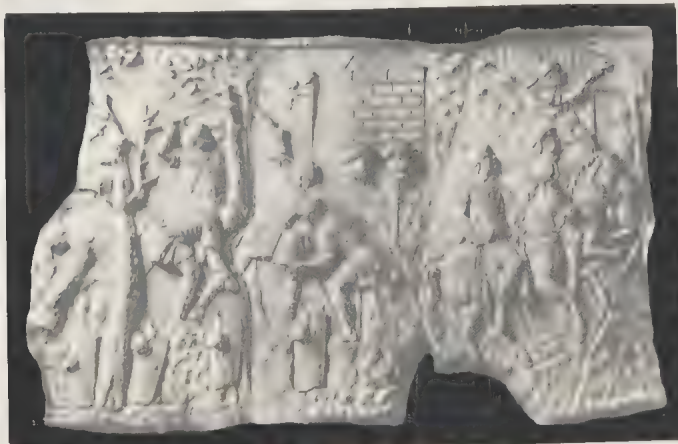
The historical narration on the shaft of the column begins with the image of a large river (the Danube) on whose banks the auxiliary Roman troops keep watch (reliefs 1 and 2). The prelude of the first military campaign: the Roman army crosses the Danube on a pontoon bridge (reliefs 4 and 5) and makes its way towards the centre of Dacia, building castra, roads and bridges. One can see on hilltops the Dacian strongholds, made of stone with a wooden balcony, towards which march the Roman garrisons. Not far from that scene, the Romans capture a Dacian whom they present to Trajan. It is the first Dacian figure to appear on the bas-reliefs of the Column. The prisoner wears the specific Dacian costume: a shirt with short sleeves, tight fitting trousers and a cloak fixed on the shoulder with a fibula. The ethnical features of the prisoner are clearly visible: a strong, heavily built figure, with long hair hanging in straight locks, its countenance expressing firmness and combativity (relief 13).

Crossing the Banat, Emperor Trajan set his army in fighting order at Tapae, a

The first Dacian war (101–102 AD) ended with a peace that stipulated very hard conditions for King Decabalus: he had to surrender all the weapons and war engines, to pull down the fortifications, to cede the territories conquered by the Romans, etc. That scene on the Column represents the home-coming of the old men and children who had fled in front of the Roman army.

The moment of the conclusion of the first war with the Dacians was marked on the Column through an allegorical scene. In a setting made up of Dacian trophies, appears The Winged Victory who inscribes on a shield the name of the vanquished people. The scene we reproduce here was drawn after the original on the column by the Italian engraver Piranesi, and was published in the album of etchings *Colonna trajana, Rome, 1770*.

A very active propaganda glorifies Trajan's victory after the second Dacian war (105–106 AD). Numerous mintages present on the reverse the emperor on horseback, in a battling attitude, armed with a lance. On some coins, the galloping horse passes over a Dacian fallen to the ground; on others, the Dacian is mercilessly trampled on. Finally, another variant features the fallen Dacian raising his arms in imploration.



perfect strategic position, near the Iron Gates of Transylvania. It is here that the first battle between Romans and Dacians took place (reliefs 18 and 19). The Romans launched an attack and the Dacians defended themselves, armed with short swords, bows and oval shields, under to commanding eyes of King Decebalus.

After the battle of Tapae, the Romans continued their advance. The main episode in the development of the historical narration is the campaign in Dobruja (south of the Danube), a vast manoeuvre of diversion against the Romans, planned by the Dacian king but which did not yield the expected results.

At the end of the winter of 101–102 AD, the Dacians and their allies, the

The Roman troops storm a Dacian stronghold. The scene on the Column depicts one of the most spectacular methods of assault of the Roman army, that of the "tortoise" (testudo). The method was described by the Roman historian Dio Cassius in his Roman History. He related how the soldiers bearing light weapons, as well as the heavier kit and the cavalry, were grouped in the middle of the troop. Part of the soldiers provided with big, rectangular shields were aligned on all sides forming a kind of protecting wall, while another part of the troop stood in close ranks, and raised their shields overhead, forming a large roof of shields that protected all the fighters who, at the given signal, huddled together and squatted, and even the horses of the cavalry were especially trained to kneel or lie down. The technique of the "tortoise" was used in the storming of strongholds, and was designed to defend the troop against the arrows shot from the battlements; it was also used as a kind of mobile bridge which approached with slow steps, tortoise-like, the enemy's walls. The reliefs on the Column render, in a symbolic sequence, an attack of the "tortoise" used in the storming of a Dacian stronghold.

The prelude of the second war against the Dacians (105–106 AD) was the building of the bridge over the Danube at Drobeta (the present Turnu Severin), begun in the spring of 103 AD. The place for the construction of the bridge was chosen there for several reasons: the locality of Drobeta was the geographical point from which several roads led to the centre of Decebalus' state; then, the place permitted the waters of the Danube to be deflected into a dead arm of the river. The work – of great proportions and technical ingenuity for that time – was entrusted to Apollodorus of Damascus, a Roman architect and military engineer of Greek origin whom Trajan had met in Syria when he was still young. The bridge was built between the years 103 and 105 with military engineers. It was 1,134.90 m long and was supported by 20 legs fixed in underwater foundations. As one can see in the scene carved on the Column, between the pillars there were vaults which had a span of 33 m and were built on three tiers of arches made of oak-wood. The height of the bridge was of about 18.60 m. The flooring of the bridge designed for the traffic of men, horses and vehicles was 14.55 m wide with two lateral sidewalks and a parapet. To prevent the bridge from being set fire to by enemies, both its ends, on a length of 25–27 m, were built of brick. The entrance into the bridge was adorned with two triumphal arches and statues. Later on, the successor of Trajan, Emperor Hadrian (117–138 AD), fearing that the barbarians might kill the guards of the bridge, and so pass more easily into Moesia, dismantled the flooring. With the time, the bridge fell into disrepair and disappeared in the waters of the Danube. In 1909, the frogmen of the Hydraulic Department of Romania demolished the last two piers of the bridge which hindered the navigation. On this occasion, large blocks of

The bridge over the Danube was built in the interval between the two Dacian wars. For the Romans, the bridge was not only a mark of their conquest of a part of Dacia (the Banat), but also a monumental work of technical ingenuity. This accounts for its reproduction on sestertia and asses. The obverse features Trajan's effigy and the reverse the bridge spanning the river, with the two towers at both ends adorned with statues. On the river, one can see a ship lying at anchor.



limestone were brought to the surface still preserving huge wooden boards that held the blocks together. The wood was in such a good state that furniture and walking-sticks were made out of it. The image carved on the Column represents the bridge in the background and the ceremony of a sacrifice made by Trajan's hands. In the centre of the image one can see the bull that was to be sacrificed.

Roxolans, crossed the Danube on ice into Dobruja and attacked the Roman garrisons. It seems that the ice was not thick enough and it gave way under their weight. The fact is rendered by the sculptor of the Column with consummate artistic skill. On the whole expanse of water one can see horses and men rolling in the swift waves; some of them hold out imploring arms to those on the bank who pull them out of the stream. Having reached the bank, the Dacian archers attack, some fighters use a battering ram by means of which they want to break down the stronghold wall (relief 23).

Trajan embarked his troops at Pontes and sailed with them along the Danube to lend support to the besieged garrison. The main battle between Romans and Dacians was to take place in Dobruja, at Adamclisi, a battle that is rendered on the bas-reliefs of the

column with an astonishing wealth of details. The Dacians heroically opposed the Roman legions leaving numerous dead and wounded on the battlefield. The victory of the Romans was paid for with heavy losses. It is to be noted that for the first and last time, wounded Roman soldiers appear on the reliefs of the Column.

The strategic objective pursued by Trajan in this last campaign was the conquest of Sarmizegetusa, the military, political, economic and religious centre of the Dacian state. King Decebalus tried to carry on some negotiations with the Roman emperor and sent a deputation to this effect, but Trajan rejected the peace proposals of the Dacian king.

The selfless devotion of the Dacians to their land and their valour in battle saved Sarmizegetusa from being conquered in the first war. Yet, King Decebalus was forced to conclude a





NOTES

1. William Froehner, *La Colonne Trajane*, Paris, 1865.
2. Since the Renaissance down to our days, lots of illustrative, descriptive and interpretative monographs, as well as numerous studies have been published on that monument. Here is only a selective bibliography: A. Giacomo, *Historia ultrisque belli dacici a Trajano Caesare gesti ex simulacris quae in columna eiusdem Romae visuntur collecta*, Rome, 1576; W. Froehner, *op. cit.*; S. Reinach, *La Colonne Trajane au Musée de Saint-Germain*, Paris, 1886; C. Cichorius, *Die Reliefs der Trajanssäule*, Berlin, 1896–1900; T. Antonescu, *Columna Traiană*, vol. I, Iași, 1920; K. Lehmann-Hartleben, *Die Trajanssäule*, Berlin-Leipzig, 1928; C. Daicoviciu și Hadrian Daicoviciu, *Columna lui Traian*, București, 1966; L. Rossi, *The Trajan's Column and the Dacian Wars*, London-Ithaca, 1971.
3. W. Froehner, *op. cit.*, p. 5; S. Reinach, *op. cit.*, p. 18.
4. The plaster casts made in Italy, at the request of Louis XIV (1638–1715), were not all transported to France for unknown reasons.
5. The copy made in 1861 on the initiative of Napoleon III (1808–1873) was shown in the Museum of Antiquities at Saint-Germain-en-Laye.
6. The copy made for England is on show at the Victoria and Albert Museum in London.
7. All the studies and photographic reproductions of the Column, beginning with the 19th century, were made after the casts on show at the San Giovanni Museum in Laterano.
8. Elena Ionescu, *Nol date referitoare la geneza copiei Columnei lui Traian expusă la Muzeul de Istorie al R.S. România* (New Data on the Genesis of the Copy of Trajan's Column on Show in the History Museum of the S.R. of Romania) in *Revista muzeelor și monumentelor*, XII, 4, 1972; Florea Barbu Florescu, *Die Trajanssäule, Grundfragen und Tafeln*, Bukarest & Bonn, 1969; Ion Miclăuș, *Columna*, Ed. Dacia, Cluj-Napoca, 1971.

Two scenes on the Column feature the famous Moor riders, led by general Lusius Quintus. The Moorish cavalry was utilized with great success in the two wars against the Dacians. It came from the imperial province of Mauritania in North Africa and was reputed for its small and swift horses. As one can see in the image, the horses have neither saddle nor bridle.

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Once conquered, Dacia was turned into an imperial province. The bronze coins minted — as it appears from the obverse — during Trajan's 6th consulate (therefore after January 112 AD) suggest the thorough administrative and military organization of the province. On the reverse, Dacia is represented

by a feminine figure sitting on a rock, and holding a standard (signum) in her left hand. Two children stand by her: one holds some ears of corn, the other a cluster of grapes, an allusion to the riches of the province. The inscription on the reverse reads: DACIA AVGVST (II) PROVINCIA S.C., i.e. "Dacia, province of the emperor".



temporary peace with Trajan in order to be able to re-group his forces, with a view to some future actions. One can see on the Column (reliefs 62–65) Emperor Trajan surrounded by his troops, receiving the Dacian deputation, made up of "tarabostes" and "comati" (noblemen and yeomen). After concluding the peace, the Dacians who had taken refuge in the mountains, come back to their homes (relief 64).

The period following the year 102 was used both by the Romans and the Dacians for new war preparations. In 105, Rome was again at war with King Decebalus.

On June 4, 105, the emperor took ship at Brindisium and sailed on the Adriatic Sea towards the war front (relief 68). After landing, the troops made for the Danube. In that second war, the Roman army crossed the Danube on the bridge built at Drobeta by architect Apollodorus of Damascus (relief 85). The bridge roused the admiration of the whole ancient world.

The following scenes referring to the siege of Sarmizegetusa are particularly dramatic. The Roman assaults and the Dacians' resistance seem equally strong. The legionaries and the auxiliary troops start an attack: by means of their assault ladders, they have reached the tall walls of the city, the Dacians, actuated by their love of liberty, staunchly defend themselves. During the battles for the defence of the capital, the Dacians prefer to set fire to some buildings inside the big city so that nothing of value should fall into the hands of the Romans (relief 101).

The last hour of besieged Sarmizegetusa is rendered by the artist through a scene of impressive dramatic tension one of the most debated images

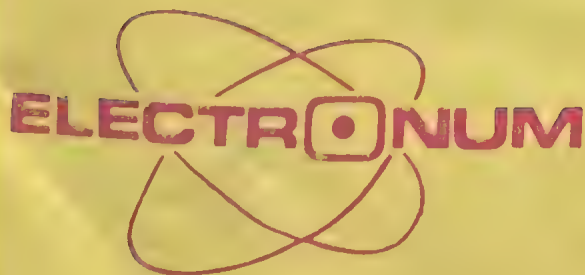
(Continued on page 20)

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(Continued from page 18)

on the monument. A group of Dacians — free men and their chieftains — impatiently hold out their hands towards a vessel from which an official offers drinking water. Our historians, relying on the finds of archaeological excavations made in the centre of the Dacian state, believe that the scene represents the moment when they receive the last reserve of water in the besieged city. Consequent on the long siege, the cisterns in which the water of several Springs was carefully preserved were quite empty (relief 102).

The news about the fabulous treasures of the Dacian king have also left a trace on the sculptures of the Column. The ancient sources relate that Decebalus had allegedly hidden his hoard under the bed of the Sargetia River, but that a certain Bicilis, who knew the secret, betrayed it to the Romans, who finally found the treasure. The rich booty was loaded in saddle bags and taken to Rome (relief 112).

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Before the fall of Sarmizegetusa, Decebalus with a group of "tarabostes" succeeded in getting out of the city and tried to reach another part of the country, where he hoped to organize a new centre of resistance. The Romans learnt of his flight and followed him

through a mountainous zone (reliefs 114–115). The followers of Decebalus are shown looking back to measure the distance that separates them from their pursuers. Some of the Dacians, struck by the arrows of the Roman horsemen, fall under the hoofs of the horses. The brave king, alone, having lost his horse, is surrounded. Rather than fall in the hands of the Romans who wanted to take him alive as a valuable adornment of the victor's triumphal procession, Decebalus preferred to put an end to his life and stabbed himself with a curved dagger, as shown in relief 116.

The head of the heroic king was cut off by Claudius Maximus, a cavalry petty officer of the Claudia Legion, laid on a disc and shown to the Roman soldiers at Ranistorum as proof that the feared adversary was dead and that the war had come to an end (relief 118).

The final scenes on the Column represent a group of Dacians — men, women and children — escorted by Romans, descending from the mountain

regions to the plains, where the native population could be more easily watched over by the victors.

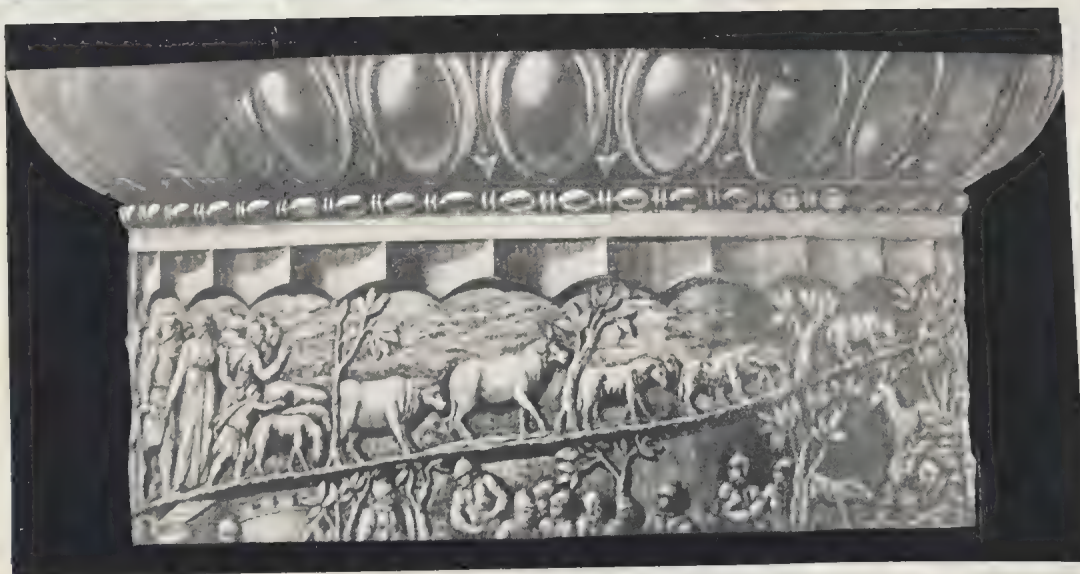
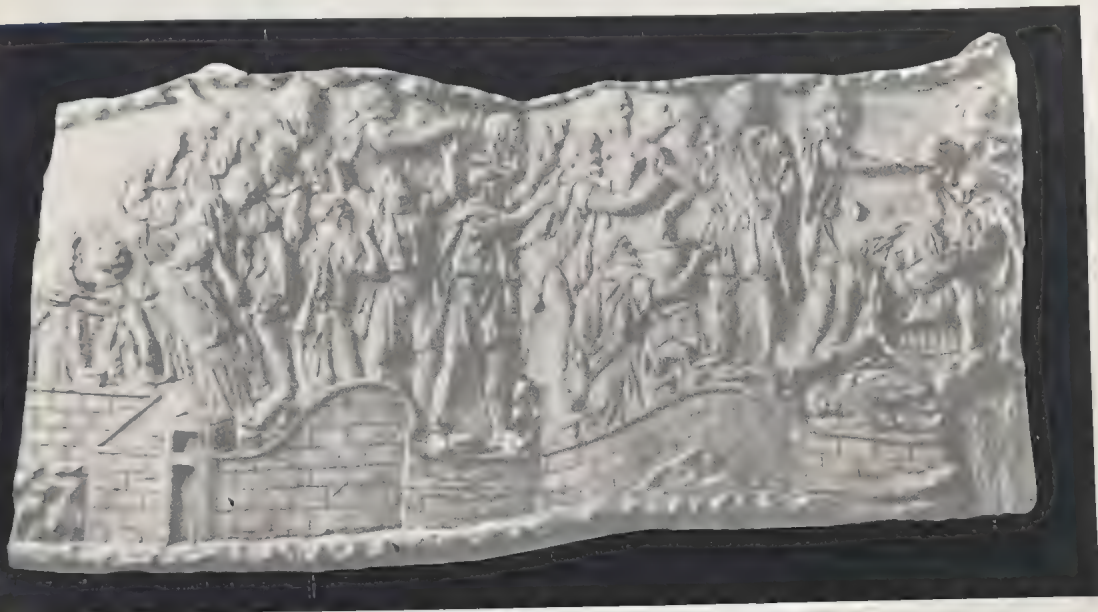
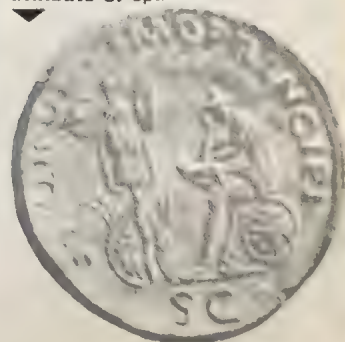
The Roman victory cost them a heavy price. With great human sacrifices they got possession of the Dacian hoards of gold and silver, of the mountains with their forests and the rich cornfields.

The defeat of the Dacians brought about the abolition of their free state, a part of Dacia being turned into a Roman province. In the new province, life went on, the vanquishers and the vanquished were now living together.

ELENA IONESCU

The battle for the conquest of Sarmizegetusa, Decebalus' capital in the summer of 106 AD, was dramatic. The Roman besiegers built around the Dacian fortifications a kind of high terrace made of earth, tree trunks and boulders. Then, destroying the water pipes, they cut off the water supply. The respective scene on the Column records a dramatic moment in the camp of the besieged Dacians: two pileati (Dacian noblemen, wearing fur-bonnets as a distinctive mark) distribute the fighters the last reserves of water. The men eagerly wait for the few drops of water that could quench their thirst.

Decebalus is vanquished, Dacia conquered! The emotional state of the victors is rendered on the coins by the figure of a sad Dacia, to emphasize the proportions of the victory. The bronze coin, a sesterce, bears on the obverse the effigy of Trajan, the emperor's name and titles, and on the reverse a sad Dacian, leaning his head on his right hand and sitting on a heap of shields. In front of him, there is a trophy (a military monument) with two raised shields and other two at the base of the trophy, with swords lying about. From the inscription SPQR OPTIMO PRINCIPI it results that the issue of those coins was dedicated by the Senate and the Roman people to the best sovereign (optimo principi). It is difficult to establish the year in which the coin was minted, as it only bears (on the obverse) the mention of Trajan's 5th consulate which lasted for nine years (January 1, 103 AD to December 10, 111 AD). During that consulate, Trajan received from the Senate the title of optimus, the highest title awarded to a Roman emperor which raised him to the same level with Jupiter, the only god bearing the attribute of optimus.



The last episode on the Column... The scene presents the departure of men, women and children with their animals. Where are they going to? Historians Constantin Daicoviciu and Hadrian Daicoviciu, who undertook thorough archaeological research work in the Orăștie Mountains all along a number of years, opinion that the scene represents the re-grouping of the local population, ordered by the Romans. In Decebalus' capital, Sarmizegetusa, was stationed a

detachment of the 14th Legion, Flavia Felix. The conquest of Dacia had come to an end.

The Italian architect and engraver Piranesi, who saw the Column in the year 1770, reproduced this episode too. However, we do not know the state of repair of the bas-reliefs at that epoch, their degree of deterioration, to be able to realize to what extent did the engraver re-constitute the scene. The image here is reproduced after Piranesi.



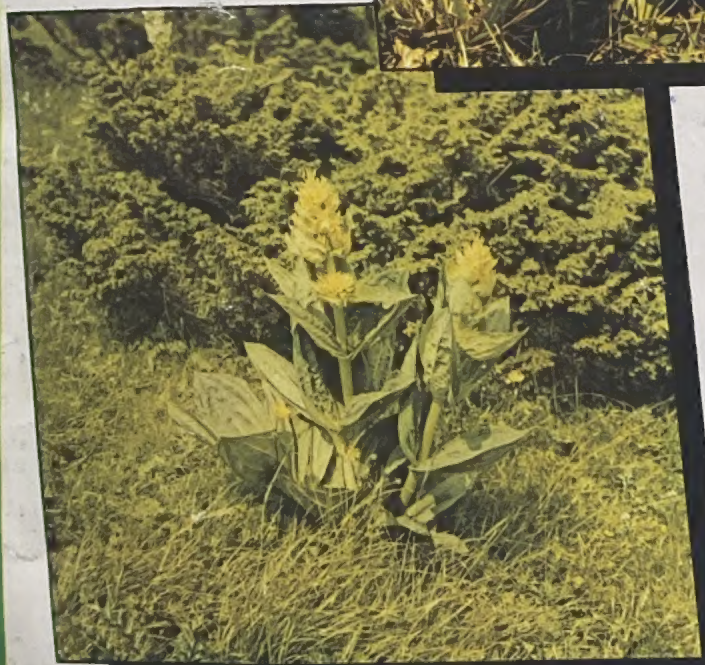
when a friend ill with jaundice (hepatitis) told me he had improved after drinking from a bottle with some yellow roots (which he had brought to me to identify to what herbs they belonged). He had taken this remedy from a peasant woman of Slimnic and accepted the treatment as he knew that others had been healed by this alcoholic extract.

A THREATENED FLOWER

Since I can remember I wished to know as much as possible about trees and flowers. From my father, who wandered tirelessly along the forest pathways, I learned to identify the trees by their leaves and bark, the mushrooms by their colour and taste, the birds by their feathers and chirruping. I wanted more, I wished to penetrate the mystery of each plant, of every leaf, of every flower. I read many books, and searched the thoughts of the elderly of the villages



Gentiana kochiana



Yellow gentian — a vegetal monument erected in the mountain lawn

and thus discovered a new world, which I, believing until then to be lifeless, had often trampled. I discovered that of the 3,600 wild plant species that grow in our country, one out of thirty can be eaten, one out of nineteen is used in industry (wood, cellulose, paper, chemicals, dyes, leather products, etc.), one out

of seventeen is decorative, one out of fourteen is good for fodder, one out of nine is honey-bearing, one out of five has medicinal properties. How very true is the saying of the old women healers met with in Romanian villages: "Every leafy herb is good for remedies"! I remembered this folk aphorism a few days ago

The roots, or more exactly the rhizomes, were those of an old appreciated medical herb — the yellow gentian. It is said that more than 2,140 years ago, King Gentius of Illyria was suffering from the plague and saved himself by the rhizome of this plant, which was subsequently called *Gentiana lutea* in memory of the king. Since then and to date the yellow gentian has been picked and used for liver and stomach diseases, in intestinal disturbances and malaria, and especially as an appetizer. The herb took refuge on the highest mountain pastures, but here too, people found it. They recognized it by its yellow flowers in layered groups at the stem of the large leaves, similar to those of plantain (Plantage). Today it only grows in about 30 places in the Carpathians. This goes to show that the combining of utility and beauty is not always favourable to the bearer of

the two qualities. But man does not give in easily. He found substitutes for gasoline, so why not to find some for the "pensioned" herb, a monument of Nature, after so many centuries of service. *Gentiana punctata* took its place until it, too, became rare. Then the turn of the other gentians came — for wet compresses over wounds and cuts, sour-dough for stomach pains, chills, asthma, lung diseases and jaundice, concoctions for headaches, and against "poison" (biliary disturbances). Wide use of yellow gentian, *Gentiana punctata*, *Gentiana asclepiadea* (after the Greek doctor Asclepius), *Gentiana pneumonanthe* (for healing lung diseases), bitter gentian (*Gentiana utriculosa* and *amarella*), *Gentiana praecox*, and *Gentiana cruciata*. In Bucovina, the last one is called "the captain of herbs" as it is considered to be one of the most important medicinal herbs. Of the 20 Gentian species that grow in Romania, half have been used in folk medicine and not unjustly either. The gentians prove the people's conviction that "every leafy herb is good for remedies". Modern medicine hastened the end of these peasant-pharmacists who tried upon themselves the healing potential of herbs, and who could probably have demonstrated the power hidden in each flower. Half the Gentian species, as I said, is looked for and picked by healers and patients. The other half falls victim to healthy pickers, the "unprofessional" tourists. As if it were not enough to cut their name on the bark of a tree or write it on rocks, they want to show off at home the glory won in the mountains, the innocent blue of the gentian flowers. Indeed, this blue, at times dark azure blue, has an irresistible attraction, especially as it spills over in abundant chalices, rising one by one from among the green leaves. The peasants were right to call them "cups" because both *Gentiana kochiana* and the stemless gentian (*Gentiana clusi*) are nothing but gentian blue goblets, arising from the earth, perhaps from the very magma of the depths. From them, an entire multitude of insects suck their liquor, because these flowers attract them thousands of times more powerfully than they do us, because insects serve them while men only spell death.

CONSTANTIN DRĂGULESCU



A NAME — ALEXANDRU BORZA, AND A GARDEN WITH THE FLORA OF THE WHOLE PLANET

A century has passed since the birth of a great Romanian naturalist, well-known in the large circles of the international scientific world: Professor Alexandru Borza. He was born on May 21, 1887, in the town of Alba Iulia, where he was educated at the school of the high ideals of liberty and social progress of the Romanians in Transylvania. A particularly rich scientific activity, as well as other various pursuits beyond his profession, which he treated with uncommon interest, bear the mark of dedication and steadfast work, all made to serve the progress of his country. Two of his contributions are particularly important: the setting up of the Botanical Gardens in Cluj and of the National Park in the Retezat Mountains.

Yet, beyond his botanical activities, what was Alexandru Borza like as a professor, a scientist, a family man? He was tall and slender, open-hearted and devoted to everything he chose to do; he was an exceptional teacher and educator, a tireless research worker, a faithful friend. On the trips he took through places of difficult access, he always rode in an old "Ford" driven, for years on end, by the same devoted chauffeur, Ioan Borza. They were not related, but the driver was born in his father's native village. The village lying on a slope of the Apuseni Mountains was called Borzești, and several of its inhabitants borrowed that name. Having settled at Turda, old Ignat Borza proved to be a peerless horticulturist and many of his former neighbours in the village came to learn the secrets of gardening. All those "gardeners" came to Cluj to offer their services to Professor Alexandru Borza when he started arranging the impressive botanical gardens in that city. So that all the personnel of the new institution, from gardeners and laboratory assistants to watchmen and chauffeur came from the small village in which Ignat Borza, the scientist's father, was born.

The town of Alba Iulia at the turn of the 19th century. The vestiges of the past, present everywhere among the walls of the old city were a living chronicle, evoking some moving episodes in Romanian history. In ancient times, the place had first been a Dacian settlement, then a Roman city with the name of Apulum, the seat of the 13th Legion, Gemina; during the Middle Ages it was — for a century and a half — capital of the Principality of Transylvania, a city into which Prince Michael the Brave made his triumphal entrance in 1599, accomplishing, for the first time, the union of the three Romanian provinces — Wallachia, Moldavia and Transylvania — under one single sceptre. It was at Alba Iulia too that a National Assembly met — on December 1, 1918 — and proclaimed, in the presence of an im-



mense multitude of people representing all the regions inhabited by Romanians, the union of Transylvania, Banat, Crișana and Maramureș with Romania.

The house in which Alexandru Borza grew up stood quite close to the citadel, in the middle of a large garden, lovingly tended by the old man who had brought a deep love of Nature from his charming village in the Apuseni Mountains. That garden, overflooded with shrubs and flowers, on the one hand, and the troubled past of the town, on the other, were to decisively stimulate the concerns of the future scientist.

Though he never regarded himself as a specialist in history, Professor Borza was the possessor of a surprisingly rich and accurate information on the places where he carried on his botanical studies. He had developed a veritable passion for archaeology and had collected over 1,500 numismatic pieces (extant at present in the patrimony of the History Museum at Alba Iulia), a great part of those coins had been issued in the glorious period of the Roman Empire. The professor's hobby made him publish several studies on historical topics and a volume titled "The Banat in Roman Times", printed in 1943. He was endowed with an exceptional memory which had proved its utility especially in the field of natural sciences, but also helped him to know by heart, for instance, the names of Roman emperors in the most accurate chronological order.

Alexandru Borza wrote a lot of works, most of them reference works in a speciality in which spectacular is merely the fruit of a persevering and passionate labour. As those who knew him more intimately said, he was a man

of extreme scrupulosity which made him take into account the slightest detail. Several decades ago, the following story circulated in Cluj confirming the above-mentioned quality: being invited at the première of the opera "Madame Butterfly", he stole into the wings during the interval to draw the stage manager's attention that the exotic flowers he had decorated the stage



with do not bloom at the same time in Japan! As I have said before, we also owe Professor Borza the creation of the Retezat National Park. The project was very old: it began to take shape in his mind after the botanist's trip to the USA in 1926, when he had visited, among other places, the Yellowstone Park. It had made such a strong impression on him that he decided to set up a similar Nature reserve in one of the loftiest mountains of Romania. Owing to his endeavours, the Retezat Massif sheltered one of the first national parks in Europe. Revealing its assets, Borza opened up new ways of scientific investigation for the benefit of specialists.

Professor Borza travelled through most European countries, as well as through Asia and North America, as a brilliant representative of the Romanian school of botany. His scientific activity enjoyed a wide international renown, and for that reason he was often solicited to participate in prestigious scientific events. In 1961, he attended the *Flora Europaea* Congress held in Geneva, and delivered a lecture in Latin.

He was highly esteemed everywhere for his learning and his great generosity. Botanist Askeell Löve wrote from California on January 5, 1972, shortly after the venerable Romanian scientist had passed away: "We all miss Alexandru Borza. He was the most pleasant personality I have ever met: nice to talk to, open-hearted, intelligent and of a rare modesty, possessing a rich culture not only in his profession, but in numerous other domains of life as well".

A quiet street at midday time gently leads up to the main entrance to the Botanical Gardens in Cluj-Napoca. Beyond the gate, there stands the

statue of the founder. Then, a straight alley from which others presently stem takes you to the Japanese Garden, the Roman Garden, the section of medicinal plants, the hot-houses with tropical flora... Since its foundation in 1920 and down to our days, the Botanical Gardens has not changed its structure, yet it has considerably enriched its collection of plants, and, in a wider sense, its attributions. The researchers of today, former pupils of the famous professor, preserve with great respect everything Alexandru Borza created here, developing this institution designed to bring man closer to Nature and create new scientific connections and exchanges of vegetal material with other botanical gardens throughout the world. His collaborators would see him walking along the alleys lined with flowers, or resting on some bench, almost till the last day of his life. He was willing to give a piece of advice and inquire about the new things he saw around him.

The sun had long gone past the middle of the day. His rays pierced through the rich foliage of the trees and played amusing games of hide-and-seek. The statue of Goddess Ceres and the stone sarcophagus from the ancient city of Potaissa (the present town of Turda) lend a peculiar charm to the Roman Garden, carrying the visitor away into the mysterious atmosphere of the epoch they conjure up. Everything in that garden had remained almost unchanged since the year when Borza's love for his native land, for the glorious testimonies of its past made the teacher and lover of beauty set them symbolically in the very heart of Cluj, adorned with the flora of the whole planet.

NICOLAE DOCSĂNESCU

FROM "PAS DE DEUX" TO "WINTER ROMANCE"

Gloria and Călin Papură, scene painters of the Buftea Cinema Studios since 1971; graduates of the Bucharest School of Architecture. They have already made the scenography for 33 films — 4 of

which have been awarded prizes at international festivals: "The Actor and the Savages" (directed by Manole Marcus), "Ciprian Porumbescu" (directed by Gheorghe Vitanidis), "Justice in Chains" (directed by Dan Pița), "Poor Ioanide" (directed by Dan Pița).

Reporter: After the film "Pas de Deux", what are you working on now?

Călin Papură: Another film directed by Dan Pița, "Winter Romance", based on Mihail Sadoveanu's "The Place Where Nothing Happened". We are now in one of the possible places for shooting the film. We have created a setting in which Prince Lai Cantacuzin, the main character in the story, spends his whole life. In fact, these are merely tests — as you can see, with many young men and women, possible interpreters of the film —, but they are equally for us a means of proving how adequate this place can be. It is a house built at the end of the past century, with a monumental entrance, and an immense park behind. The camera is set in the study of Lai Cantacuzin, a room which will be overlaid with books, therefore plenty of bookshelves on every wall. It is one of the hobbies of our hero, and we try to make him not only a collector of books, but also a specialist in heraldry. In the large drawing-room of the house which will be especially arranged for filming, the maker-up works now at "the masks" of those who try to act in this film. From the adjoining room, which might be a dressing-room, we can go out into a roofed verandah full of plants; through its windows one can perceive a summer house, probably built in those times (it seems that a brass band was playing there about a hundred years ago).

Gloria Papură: Actually, the house we are in is a ballet school. I was just thinking now about the colour of the curtains which should match the colour of the wall-paper we are going to stick on those white walls. In the next days I must scour about the museums and see what I can choose in order to better delineate the character. It is likely that the pictures that will decorate those rooms should be original. A painting by Pallady would fit the wall in the dark niche of the prince's manor house, or a drawing by Aman on the walls of the staircase with a richly ornamented banister.

C.P.: For instance, in "Contest", a film whose scene is laid in a wood, we started from the pictures of the Russian painter Shyskin. Of course, we didn't use any of his paintings, but in the end we succeeded in creating the atmosphere of his landscapes. To achieve this, we shot pictures not in one single wood, but in 15 woods scattered throughout the country, at Cîmpulung, Brănești, Cernica, Snagov, and even in Dobruja...

G.P.: We work with the same interest on modern films. Let's take, for instance "Pas de Deux" by Dan Pița. The scenes are laid in places specific to our years, therefore modern architecture. We sought and we found, we imagined and created a unitary space made up of glass and concrete, even if

C.P.: We should start on the atmosphere sketches. We have just finished prospecting. We covered about three thousand kilometres, throughout Moldavia, Wallachia, Oltenia, from Drobeta to Orăștița. We usually draw the atmosphere sketches at home, using the images we have collected all along our trip.

Rep.: How long have you been together?

G.P.: For about twenty years. We used to know each other since our childhood, but have renewed our acquaintance at the School of Architecture. Scenography is one of our fulfilled aspirations.

Rep.: Have you worked together in all the films?

C.P.: Yes, and I don't see how it could be otherwise. We complete each other felicitously. For instance, seven years ago, we were working on a western, directed by Dan Pița. While he was shooting the film, it occurred to him that one of the main characters had better be a barber instead of a barman. Therefore, we had to transform a part of the classical saloon into a kind of apothecary-cum-barber's shop. Naturally, we had to fit in the objects specific to that function and to the epoch. Our satisfaction was all the greater as Gloria had to do all this in a frightful hurry. In two and a half hours, two of the actors had to play on a theatre stage, and the barber's assistant had to catch a train for Satu Mare where his usual job called him.

Rep.: I see... the unexpected... the change... And in your private life?

G.P.: At home, in the course of a year we change several times the arrangement of the furniture and the decoration of the walls. You get extraordinary effects by furnishing your rooms with old things, out-of-fashion...

Rep.: Have you got other hobbies too?

C.P.: Music and motoring. Once, in a period when I had more spare time, I also did some riding and shooting. Now I have Red, an Irish setter, which I take on my daily walks. Gloria finds a recreation... in drawing and making dresses for the Plastic Artists' Fund.

Rep.: When you have finished the film "Winter Romance", what will you be working on?

C.P.: I think we will work with Dan Pița again on a film based on a novel Camil Petrescu wrote at the beginning of this century. Therefore, another "old-time" film, in which the carriages which you see now standing in the courtyard for "Winter Romance" will be replaced with old cars, specific to the twenties.



the action takes place in a modern factory or in a hotel for single men and women. In another film, we started from the short story "With the Gipsies" by Mircea Eliade, and imagined a whole labyrinth with rooms overfilled with furniture and interior decoration.

Rep.: Reverting now to "Winter Romance", what is the next stage?

Rep.: Can I assume that I have witnessed in your company a few scenes of "Winter Romance"?

C.P.: Don't delude yourself, I've told you from the very beginning that these are only a few tests. Maybe we won't use this house at all.

LUMINIȚA DOJA



THE "ROMANIA" ALBUM

Under the aegis of the Ministry of Tourism — through the Publicity Agency of Publicity — the "ROMANIA" album was published including 200 colour photos. For a long time, photos have entered the luggage of every traveller, from picture postcards, guides, and folders up to these real visiting cards of some countries, towns, regions, traditional customs, resorts, etc., the eye of the camera capturing the most unusual corners of Nature and the intimacy of the cityscape, inviting people to beauty and dreaming. All the requirements of the photographic art are met by the recent publication under the sign of "The Endless Column" of the great sculptor Constantin Brâncuși to be found on the cover. There are pages of an exquisite beauty, in which one can see the fairy-tale world of the Danube Delta and the lights of the Littoral of the Black Sea, the famous solar gates from Maramureș and the historical and architectural monuments of Bucovina, details about the curing waters in many balneoclimatic resorts and the relics of a multimillenary history to be found in museums and on archaeological sites.

Taken from skillfully chosen angles and colours, the photos in the album, with the subtitle "Picturesque Romania", are a beautiful invitation to travel to Romania as well as a warm memory for whoever might visit it. The dense and at the same time poetical commentary of writer Valentin Hossu-Longin introduces the reader-viewer into the exceptional atmosphere and landscape of present-day Romania, which faithfully preserves the historical vestiges of the continuity of the Romanian people in the Carpathian-Danubian-Pontic space, where a unique civilization was born in South-Eastern Europe. An album inviting to travelling and meditation...



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